

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2488.

SATURDAY, JULY 3, 1875.

PRICE
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REGISTERED AS A NEWSPAPER

NOTICE.—THE PERILS OF CRITICISM.

Mr. T. R. JOHNSON and the ATHENÆUM.
Copies of the ATHENÆUM for April 3 and June 30 may now be had, price, with postage, 4d. each.

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RHEEA, OR CHINA GRASS FIBRE.

THE SECRETARY OF STATE FOR INDIA in COUNCIL has decided, in the event of a sufficient number of Competitors coming forward, to make arrangements for a series of TRIALS to take place in this country EARLY in NOVEMBER NEXT, with the object of ascertaining the best Methods for the Preparation of the Rhea Fibre, from either the fresh or the Dried Plant, by mechanical, chemical, or other means.

The necessary Space, Motive Power, Water, and other facilities will be supplied by the Government; but Competitors will have to arrange for the working of their Machines or Processes under their own supervision or that of their Representatives. The utmost care will be taken to secure reliable results, and to make public the whole of the details connected with the Experiments; but it is not intended that any Prize shall be awarded on the occasion.

Forms of Application for taking part in the proposed Competition, together with Samples of the Rhea, in its Dried State, may now be obtained from the undersigned. Samples of Fresh Rhea may now be taken to secure reliable results, and to make public the whole of the details connected with the Experiments; but it is not intended that any Prize shall be awarded on the occasion.

The exact date and place of the Trial will be subsequently announced.
J. FORBES WATSON, Reporter on the Products of India.
India Office, S.W., 29th June, 1875.

THE PSYCHOLOGICAL SOCIETY OF GREAT BRITAIN.

The usual FORTNIGHTLY MEETINGS will be RESUMED in OCTOBER. All Communications should be addressed to the Honorary Secretary, ALAN S. COLE, Esq., Gloucester House, Stonebridge Park, Willesden, N.W.

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July 1st 1875.

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The Memoir of Mr. Dilke prefixed to the reprinted papers contains much reference to the lives of Mrs. Austin, "Barry Cornwall" (B. W. Procter), Lady Blessington, Mr. Bright, Sir Edward Bulwer (Lord Lytton), Lord Byron, Mr. H. F. Chorley, Mr. Cobden, Coleridge, Mr. Allan Cunningham, Prof. De Morgan, Mr. Charles Dickens, Mrs. Gore, Mr. Haydon, R.A., Hood, Leigh Hunt, Jules Janin, Keats, Lamb, Walter Savage Landor, Dr. Lardner, Prof. Lindley, Miss Mitford, Lady Morgan, John Hamilton Reynolds, and many others.

Keats was Mr. Dilke's earliest warm friend, and several letters of his are first printed in this Memoir: here is one:—

"MY DEAR DILKE,—According to the Wentworth-place bulletin, you have left Brighton much improved; therefore now a few lines will be more of a pleasure than a bore. I have things to say to you, and would fain begin upon them in this fourth line. But I have a mind too well regulated to proceed upon anything without due preliminary remarks. You may, perhaps, have observed that in the simple process of eating radishes I never begin at the root, but constantly dip the little green head in the salt; that in the game of whist, if I have an ace I constantly play it first; so how can I with any face begin without a dissertation on letter-writing? Yet when I consider that a sheet of paper contains room only for three pages and a half, how can I do justice to such a pregnant subject? However, as you have seen the history of the world stamped, as it were, by a diminishing glass in the form of a chronological map, so will I with retractile claws draw this into the form of a table, whereby it will occupy merely the remainder of this first page:—

FOLIO—Parsons, lawyers, statesmen, physicians out of place.
FOURCAP (Superfine)—Rich or noble poets, as Byron.
QUARTO—Projectors, patentees, presidents, potato-growers.
BATH—Boarding-schools and suburban in general.
GILT EDGE—Dandies in general, male, female, and literary.
OCTAVO—All who make use of a lascivious seal.
DUODECIMO—On milliners' and dressmakers' parlour-tables.
STRIP } At the playhouse-doors, being but a variation, so-
SLIP } called from its size being disguised by a twist.
SNIP }

I suppose you will have heard that Hazlitt has

on foot a prosecution against Blackwood. I dined with him a few days since at Hesse's. There was not a word said about it, though I understand he is excessively vexed. Reynolds, by what I hear, is almost over-happy, and Rice is in town. I have not seen him, nor shall I for some time, as my throat has become worse after getting well, and I am determined to stop at home till I am quite well. * * * I wish I could say Tom was any better. His identity presses upon me so all day, that I am obliged to go out; and although I intended to have given some time to study alone, I am obliged to write and plunge into abstract images to ease myself of his countenance, his voice, and feebleness, so that I live now in a continual fever. It must be poisonous to life, though I feel well. Imagine the hateful siege of contraries. If I think of fame and poetry, it seems a crime to me; and yet I must do so or suffer. I am sorry to give you pain. I am almost resolved to burn this, but I really have not self-possession and magnanimity enough to manage the thing otherwise. * * * I forgot to ask Mrs. Dilke if she had anything she wanted to say immediately to you. This morning looked so unpromising that I did not think she would have gone; but I find she has, on sending for some volumes of Gibbon. I was in a little funk yesterday, for I sent in an unsealed note of sham abuse, until I recollected, from what I heard Charles say, that the servant that took it could neither read nor write, not even to her mother, as Charles observed. * * * The following is a translation of a line from Ronsard:—

'Love poured her beauty into my warm veins.'

You have passed your romance, and I never gave in to it, or else I think this line a feast for one of your lovers. * * * Your sincere friend,

"JOHN KEATS."

Brown wrote to Mr. Dilke on the 12th of August, 1819, from the Isle of Wight:—

"Keats is very industrious, but I swear by the prompter's whistle, and by the bangs of stage-doors, he is obstinately monstrous. What think you of Otho's threatening cold pig to the new-married couple. He says the Emperor must have a spice of drollery. His introduction of Grimm's adventure, lying three days on his back for love, though it spoils the unity of time, is not out of the way for the character of Ludolf, so I have consented to it; but I cannot endure his fancy of making the princess blow up her hair-dresser, for smearing her cheek with pomatum, and spoiling her rouge. It may be natural, as he observes, but so might many things. However, such as it is, it has advanced to nearly the end of the fourth act.' This was the tragedy of Otho, for which Brown furnished the plot, and in which he was to have had half profits. The play was refused at Drury Lane."

Soon after this—

"Miss Reynolds writes to Mrs. Dilke, 'I hear that Keats is going to Rome, which must please all his friends on every account. I sincerely hope it will benefit his health, poor fellow! His mind and spirits must be bettered by it; and absence may probably weaken, if not break off, a connexion that has been a most unhappy one for him.' Keats died admired only by his personal friends, and by Shelley; and even ten years after his death, when the first memoir was proposed, the woman he had loved, had so little belief in his poetic reputation, that she wrote to Mr. Dilke, 'The kindest act would be to let him rest for ever in the obscurity to which circumstances have condemned him.'"

Here is an interview between Charles Armitage Brown and Lord Byron, related by the former in a letter to Mr. Dilke, from Florence:—

"I was angry at him, not for expressing an opinion on Keats' poetry, but for joining in the ridicule against him. He did so, in a note to a poem, forwarded to Murray; but soon afterwards, when he learnt Keats' situation, and saw more of his works (for he had only read his first volume of

poems, and flew out at the passage about Boileau), he ordered the note to be erased, and this, foolish soul that I am, quite satisfied me, together with his eulogium on Hyperion, for he's no great admirer of the others."

After the record of the friendship with Keats comes that of the foundation of the *Athenæum*:—

"From 1828 to 1832 the affairs of the *Athenæum*, which was at that time far from a paying property, were in some confusion. Mr. Dilke was one of several proprietors, of whom others were Mr. Holmes the printer, Hood, Allan Cunningham, and John Hamilton Reynolds; but in 1830 Mr. Dilke's control over the paper became complete, and in 1832 he and Mr. Holmes remained the sole proprietors, Mr. Dilke owning three-fourths and Mr. Holmes one-fourth. The first *Athenæum* letter which presents itself is one from Lamb:—

'MY DEAR BOY,—Scamper off with this to Dilke, and get it in for to-morrow; then we shall have two things in in the first week.—YOUR LAUREAT.'

The next is from John Hamilton Reynolds, and regards the lowering of the price of the paper from 8d. to 4d.:—

'Brighton, 15th Feb., 1831.

'MY DEAR DILKE,—You astound me with your fall. It is more decided than Milton's "Noon to Dewy Eve" one! From 8d. to 4d. is but a step, but then it is also from the sublime to the ridiculous. Remember what an increase must take place to get it all home. A sale of 6,000! Mercy on us! I certainly hoped the change would allow us to lower our outgoings, and, consequently, fatten our profits. But after the cost of writers, printers, duty, and paper, what in the name of the practical part of a farthing remains to report upon as profit. A midway lowering of price would better suit the public and ourselves. 6d. unstamped! There is something more respectable, too, in the sum. Something less Tattlerish, and Mirrorish and Twopenny-Trashish. However, do what you please. If apoplexy is the fancy, my head is ready, and I am prepared to go off. Consumption, which I take to be a complaint arising out of non-consumption—a sort of *lucus a non lucendo*—is a sad death for us very lively critics.'

So excited was he, that on the same afternoon he wrote a second time:—

'DEAR DILKE,—Hood and I have been calculating this afternoon, and the result is appalling. To lower below 6d. would, in my opinion, be an unadvisable course, and such a fall would show that our previous state was hopeless. The difference between 6d. and 4d. would be 8l. 6s. 8d. a week in a thousand copies. The loss per annum on 5,000 would be 2,165l. And you should remember that this very 2d. is in reality the cream of the profit, for between the expenses and the 4d. there can be the merest shadow of a gain. We are quite against the total change in our paper-constitution which you threaten.—J. H. R.'

The change was made, however, and with magnificent results."

Lamb writes:—

"May I now claim of you the benefit of the loan of some books. Do not fear sending too many. But do not if it be irksome to yourself,—such as shall make you say,—'Damn it, here's Lamb's box come again.' Dog's leaves ensured! Any light stuff: no natural history or useful learning, such as Pyramids, Catacombs, Giraffes, Adventures in Southern Africa, &c. &c. With our joint compliments, yours,

'CHURCH STREET, EDMONTON.'

'Novels for the last two years, or further back—nonsense of any period.'

"The printer sends Lamb a proof of a little scrap. He replies:—'I have read the enclosed five and forty times over. I have submitted it to my Edmonton friends; at last (O Argus' penetration), I have discovered a dash that might be dispensed with. Pray don't trouble yourself with such use-

less courtesies. I can well trust your editor, when I don't use queer phrases, which *prove themselves wrong*, by creating a distrust in the sober compositor."

The following refers to Coleridge:—

"In October, 1834, Mr. Dilke sent a messenger to Paris on behalf of the *Athenæum* in reference to two matters, of which the first was the Life of Coleridge. This agent writes:—'I have seen the Mr. Underwood to whom Sir E. Ball referred. The letter of Coleridge does not refer to the Regiment, but is about his early "wives." He says that Quincey's account is uncommonly true, with two exceptions—1. About his being *Treasurer* to Sir A. (sic) Ball, and 2. About his being *forced* to marry Miss Taylor. He was only secretary, and was exceedingly enamoured of his wife. His appointment of secretary was thus:—Coleridge got hold of a sum of money (Mr. Underwood thinks it was his allowance from the Wedgewoods), and with that he ran off to Malta. There Sir J. Holland, then Mr. Holland and Attorney-General, was at a ball at the Governor's, when he was told a gentleman from England wished to see him. He went out, and saw Coleridge. "My God! what has brought you here?" "To see you." "Well, as you are here, one must be glad to see you. Come and have some supper." This was the meeting. Coleridge was soon introduced to Sir E. Ball and appointed secretary, but was so totally inefficient that they could not get on. Colin Mackenzie had at that time (the height of the war) got a ship to bring him home, and arrangements were made that Coleridge should accompany him. Underwood and Mackenzie say that there was more humbug in Coleridge than in any man that was ever heard of. Underwood was one day transcribing something for Coleridge when a visitor appeared. After the common-places, Coleridge took up a little book lying upon the table, and said, "By the bye, I casually took up this book this morning, and was quite enchanted with a little sonnet I found there." He then read off a blank verse translation, and entered into a long critique upon its merits. The same story, the same translation, and the same critique were repeated five times in that day to different visitors, without one word being altered. Mr. Underwood says that every one of his famous evening conversations was got up. Truly a hero is not a hero to his valet."

Here is a letter, not without its interest, from the painter Haydon:—

"14, Burwood Place, Connaught Terrace.

"Nowhere is the principle of relative and essential form so out of place as in an English exhibition. Above you may be a lady in velvet, with a simple expression; on your right, a favourite pony; on your left a landscape at Kensington gravel pits; and below, an exquisite lap-dog. A great work looks like an insanity, and entirely out of place. I do not believe my 'Judgment of Solomon' if now produced for the first time, would make the impression it did twenty-eight years ago. The taste is altering; detail, copper-finish, and polished varnish are required, instead of breadth, size, drawing, power; and yet we are on the eve of great works, when nothing will do but the qualities of execution."

Again—

"In another letter he speaks of himself as 'having tried to keep those qualities in view, and by making dissection and drawing my bases of instruction, have sent out Landseer and Eastlake (my first pupil), and by such pupils have begun a reform of the English school.'"

Here, one from Hood, the most intimate friend of Mr. Dilke in middle life:—

"DEAR DILKE,—You will be glad to hear—that I have kill'd her at last, instead of her killing me. I don't mean Jane, but Miss Kilmansegg; and as she liked pomp, there will be twelve pages at her funeral. She is now screwing in at Beaufort House; and being a happy release for all parties—you will conclude it is a relief to me, especially

as I come in for all she is worth. Love to all, and no more news from Yours very truly,

"T. Hood."

After a long account of the early days of the *Daily News*, and of Mr. Dilke's management of that paper, we come to the purely literary portion of the work. The following paragraph, taken in conjunction with the Preface already quoted, will give a complete view of its scope:—

"The articles by Mr. Dilke, which are reprinted in this work, are not chosen as his best, though some of his best written articles are contained among them. The guide as to what to reprint and what to leave aside has been sought in asking the question, not—'Which are the best?' but—'Which are most asked for and used?' These are, without doubt, the articles on Junius and connected subjects; on Wilkes, on Burke, and the Grenville papers; those on Pope, Lady Mary Wortley Montague, and Swift. There is little to say as to most of them, except as regards Wilkes, to note the appearance of the interesting work of Mr. Rae. The only Junius controversy that has occurred since the death of Mr. Dilke was that provoked by the book of Mr. Twisleton on the 'proofs' from handwriting. This was dealt with by a review which appeared in the *Athenæum* in 1870. In respect to Pope, Mr. Elwin has published several volumes of his great edition, in which he does ample justice to the memory of his friend and fellow-worker. But it has not been thought necessary either to refrain from printing the earlier Pope articles of Mr. Dilke, or to add notes to them, merely because Mr. Elwin has had access to them, and has gone over the same ground; because the wish to see them and possess them still exists, and because it is to be hoped that the scholars who may place them in their libraries will place Mr. Elwin's volumes by their side. The notes which appear with Mr. Dilke's articles are his own. It was his custom to keep his articles in books, and to annotate them from time to time as fresh matter appeared. It has also been necessary in the case of his communications to *Notes and Queries* to print some few of the communications from other pens which called them forth."

When the *Athenæum* reaches, as it will soon do, the beginning of the fiftieth year of its existence, we shall return to the subject of its early history.

LONG VACATION TOURS.

Italian Alps: Sketches in the Mountains of Ticino, Lombardy, the Trentino, and Venetia.

By Douglas W. Freshfield. (Longmans & Co.)
Beauty Spots of the Continent. By H. Baden Pritchard. (Tinsley Brothers.)

To muscular tourists of "more leg than brain" Mr. Freshfield's book will afford enjoyment, for it abounds in descriptions of peaks and passes where they may run the risk of a perilous glissade, of a plunge into a crevasse, or of a fatal fall from a cliff, all through their holiday. And to heighten the sense of adventure, the scene is a comparatively unknown region, which has yet many discoveries in store for courageous climbers, many places waiting to be named, and many "unknown quantities" of topography, anthropology, and history, well worth investigation. To get out of the "beaten track" in which every difficulty has been overcome and chronicled is delightful; and the prospect of finding out difficulties for one's-self, and describing them minutely afterwards, refines the delight into a stimulus which nothing can resist. Through long experience, Mr. Freshfield describes, for the most part, well, and there is a maturity of tone about his narrative which we look for

in vain in the books born of a month's hasty holiday.

The tourist whose unhappy fate lures him to that ugly corner of Europe, the Upper Engadine, commonly expends a day, while at Pontresina, in an ascent of Piz Langard. In the wide panorama seen from that rocky height, the eastern section most excites curiosity: the snowy summits of the Ortler may, perhaps, be identified, but who can tell the names of the others that stand up against the sky countless, far towards the sun-rising? It is to this region, lying between the Engadine and the valley of the Adige, that Mr. Freshfield introduces us; but he commences in the opposite quarter, on the west, and has something to say about the valleys at the head of Lago Maggiore and about the roots of the Bernina, before leading us into the land of mystery.

Mr. Freshfield knows what he is writing about, for the journeyings out of which his book has been produced were begun more than ten years ago, and of some of them, as he is careful to inform us, an account has already appeared in print. Strange are the names which he sets before us: Val Maggia, Bagni del Masino, Porcellizza Alp, Cima del Largo, Punta Trubinesca, Presanella, Val Brembana, are not names familiar in the mouths of holiday travellers, and they are suggestive of unfamiliar scenes. Bignasco, he says, "lives in my memory as one of the loveliest spots in the Italian Alps"; situate in Val Maggia, where granite produces the bold, and chestnut and vine the soft, effects, and where storms are so vigorous that, on the morning of Mr. Freshfield's departure, "every cliff had its cascade, bridges had been swept away, and great heaps of mud and stones, washed out of the overhanging crags, blocked even the high road, which offers the only escape from the mountain world."

But it is not always storm. An ascent of Monte della Disgrazia, though it fell short of the top, was rewarded by "one of the days, frequent in the Alps after unsettled weather, when the air has a brilliancy and transparency so extraordinary that an Englishman rather fancies himself in another planet, than within a day or two's journey of his own misty island." The broad Val Tellina lay "two vertical miles" beneath the feet of the party, while "from Dauphiné to the Bernina every peak was in sight, the whole array of the central Alps raising their silver spears through the inconceivably pure air." A subsequent view, from the Adamello, was equally bright and extensive; but, as Mr. Freshfield tells us, "the widest range of vision I have ever gained was from the Pizzo della Mare in the Ortler group, from which the Ankogel above Wildbad Gasten, and Monte Viso, distant from each other over 400 miles, the Apennines above Bologna, and the hills of the Vorarlberg were visible at the same time."

As already mentioned, it is when we come to the east of the Bernina that the new ground is reached. Here Mr. Freshfield is quite at home, and, after the manner of a hospitable host, does his best to entertain his company. He shows us the fantastic Val Viera, the Bergamasque mountains, the Grigna, and its view into Lombardy, Val Brembana, with its promise of "the richest and most romantic scenery," Monte Gleno, and many other

heights, up which he gallantly leads the way. But, as is to be expected in a new region on the south side of the Alps, he often finds dirt and discomfort where he expected to find food and rest, and he recommends the traveller in Italian valleys on arrival at an inn to settle the price of an article before ordering it, as a check upon extortion.

In Val Savioire a climb of four thousand feet, up a "scala" by a path of which "the gradient and character are the same as those of a turret staircase," brought the party up to the lake they desired to see.

"A warm glow," says Mr. Freshfield, "still rested on the granite ridges and glaciers, but in the hollow all was already blue and grey, when the level of Lago d'Arno at last opened before our eyes. A long, still sheet of dark water wound away out of sight between bare hillsides, broken only here and there by a solitary pine. There was no sound but the gentle lapping of the waves or the continual murmur of a distant waterfall. The air seemed fraught with a solemn peacefulness, the strange mere to be a living thing asleep among the dead mountains. It was a scene to recall all old legends of enchanted pools, and a spectre bark or an arm 'robed in white samite' would in the falling gloom have seemed perfectly natural and in keeping."

Further east lies the district known as the Giudicaria, "a country for strolls not for expeditions, for idle rambles over the forested hillsides among the tall alders and untamed hedgerows which fringe the lake"—Lago di Ledro. Many a tourist journeying from Botzen to Verona has looked up at the hills on his right, ignorant of the lovely country that lies to their rear. We have had distant glimpses of it in the pages of former travellers, but never such a revelation as is now made by Mr. Freshfield. He tells us of places accessible on wheels, where those who shrink from laborious climbing may pass pleasant days above the reach of mosquitoes. Among these are the Baths of Masino, the Hospice of Campiglio, Pieve di Ledro, and Castel Toblino.

The Adige does not stop Mr. Freshfield; he crosses that river, and writes the concluding chapters of his book among the dolomites of South Tyrol, the region so well described by Mr. Ball in his 'Eastern Alps.'

Mr. Freshfield is a little too hard on people who cannot endure great heat. He speaks of them with something like a sneer, and yet, spite of his salamandrine instincts, he is found more than once complaining of the scorch and glare. Most people travel for enjoyment; but there is no enjoyment in the temperature which seems to melt every muscle, and produces overwhelming lassitude. Add to this the swarms of flies—those pests of Italian valleys—and good reason will be found for the preference given to the northern side of the mountains.

We recommend Mr. Freshfield's book to all who want topographical information, with particulars of adventure and misadventure. To the general reader it will, perhaps, prove wearisome. An exploit told in a magazine article or in a chapter of the *Alpine Journal* interests us, but a collection of exploits is too much for an ordinary appetite. The book is well illustrated with maps and engravings, and, following an old example, has an itinerary separate from the text and a list of churches, which may be consulted with more facility than when the particulars are mixed with

the narrative. Among the errors we notice Guiribello, which should be Giuribello; and "leaving behind us the sleeping hamlet . . . the path climbed steeply"; and again, "after creeping round the edges of some snowbeds . . . the angle of the slope diminished," of which perverse style the book contains too many specimens.

We may mention, in conclusion, that the volume is inscribed to François Joseph Devouassoud, that worthy mountaineer having been Mr. Freshfield's companion in almost all his journeys. With him at his side feats were accomplished which otherwise would never have been attempted. Young climbers may take this as a lesson.

Mr. Pritchard having travelled from north to south thinks it worth while to tell us that Thuringia is a land of pleasant forests; that Luther threw his inkstand at the devil in a chamber in the Wartburg; that pigs, geese, and goats wander forth from mountain villages in the morning and return at night; that in Norway some stations are dirty and some clean; that at Barèges the waters are nasty; that the Engadine is "pretty"; and that Kannitverstan (our old friend Nongtongpaw done into Dutch) was a Hollander.

In spite of large type and a free use of "leads," the book remains trivial gossip, swarming with inaccuracies and inelegances (to give them a mild name) which could only be matched by the worst kind of penny-a-liner. Here is a specimen:—"Two of the prettiest excursions may be taken together in one day—the Kuhstall and Prebischthor—a carriage being secured to help one on the way, the traveller returning from Herrnskretsch, a village farther up the Elbe, by steamer to Schandau." Nouns singular are linked to verbs plural, in utter disregard of the rules of grammar; "such" is used as the definite article, or in place of a pronoun; rocks rise "precipitately"; "boots well shod" are put before us; the *Algau* is perverted into "Algäu," whereby the pastoral signification of Au or Aue is lost; *Finstermünz* appears as "Fünstermünz"; *Vogelschiessen* is misspelt "Vogelschiesen" in four or five places, and we have "Wolfschluct" for *Wolfschlucht*, "Shützenkönig" and "Shützenverein" for *Schützen*, in each case. The excuse for all this may be deficient acquaintance with the foreign language, but what shall we say to "Beechy Head," "climbling" for *climbing*, and "autob" for *about*?

Will Mr. Pritchard, in the interest of his readers, allow us to tell him that it is the Ziller, not the Inn, which flows down the Zillerthal; that the Starnberger Lake is not the largest in Bavaria, that distinction being monopolized by the Chiem See, as indicated in its by-name, "Bavarian Ocean"; that Franzenshöhe (or "Franzeshöhe," as he spells it) is not at the "very top" of the Stelvio Pass, but is the station next above Trafoi, far below the summit; that Brixen is high up on the Brenner, and that the only road to it from "the fashionable spa of Meran" is the round-about road through Botzen.

Lastly, we decline to believe that the landlord at Chiavenna, when ordering his waiter to show a party of four into bed-rooms, said, "Geben sie den Herrn Nos. 98 und 99."

Queen Mary: a Drama. By Alfred Tennyson. (H. S. King & Co.)

(Second Notice.)

BESIDE the elaborate study of Mary the portrait of her sister appears a mere sketch. Slight, however, as is the workmanship, the figure is distinct and lifelike. While Mary at Westminster is straining every nerve to restore the ancient faith, and rebuild the ruined altars, Elizabeth lives in retirement at Woodstock, unconscious, apparently, how tenderly and hopefully the eyes of Englishmen are turned towards her, and simply seeking to avoid the dangers and suspicions which beset her on every side. Only to Lord William Howard does she reveal the inward promptings that her "time will come."

Uncle,
I am of sovereign nature, that I know,
Not to be quell'd; and I have felt within me
Stirrings of some great doom when God's just hour
Peals.

Her bluntness and impetuosity reveal themselves at times, but her general tone is that of banter. When Courtenay, with characteristic indiscretion and aptitude for love-making, proposes to marry her, and, by the aid of his friends, Suffolk, Carew, and Wyatt, make her queen, she is roused to earnestness, and bids him, with some warmth, take care his idle prating does not endanger his head. Demureness is the most striking characteristic of her ordinary speech. Half-a-dozen separate and following responses to Lord William Howard and Gardiner consist only of such phrases as "Not very dangerous that way, my good uncle," "Do they say so, good uncle?" or "Why, my Lord Bishop?" With no very striking effect she is introduced in the last scene, historical accuracy being violated for the purpose of bringing the sisters together at Mary's final hour. From Mary's own lips Elizabeth hears the counsel that was really despatched her by a messenger, and the opening of the new era for England is presented in the obeisance of Cecil to the new sovereign, and in Elizabeth's spoken promise,—

With Cecil's aid
And others, if our person be secured
From traitor stabs, we will make England great.

A far more dramatic scene is that described by Burnet, and after him by Hume, which occurred when Elizabeth was visited at Hatfield, by different members of the Council and by the bishops; and when she turned away from Bonner alone as "from a man polluted with blood, who was a just object of horror to every heart susceptible of humanity." Such a termination would doubtless be inappropriate in a play devoted to Mary. There is, however, no such dignity or dramatic value in the employment of Elizabeth as to justify her final appearance upon the stage. The longest and most characteristic speech of Elizabeth is expressive of that yearning for the sweets of country life and liberty, which is natural in one whose life is a scarcely disguised imprisonment. Without, a milkmaid sings of her mate a song which is pretty and bucolic, and which has a measure of the inspiration of the sixteenth century lyrics:—

MILKMAID (*singing without*).
Shame upon you, Robin,
Shame upon you now!
Kiss me would you? with my hands
Milking the cow!

Daisies grow again,
Kingcups blow again,
And you came and kiss'd me milking the cow.
Robin came behind me,
Kiss'd me well I vow;
Cuff him could I! with my hands
Milking the cow?
Swallows fly again,
Cuckoos cry again,
And you came and kiss'd me milking the cow.
Come, Robin, Robin,
Come and kiss me now;
Help it can I! with my hands
Milking the cow?
Ringdoves coo again,
All things woe again.
Come behind and kiss me milking the cow.

The reflections the song and scene suggest are dramatic and appropriate. The broken and fragmentary termination is accounted for by the start of Elizabeth at the sudden appearance of Sir Henry Bedingfield, her jailor:—

Right honest and red-cheek'd; Robin was violent,
And she was crafty—a sweet violence,
And a sweet craft. I would I were a milkmaid,
To sing, love, marry, churn, brew, bake, and die,
Then have my simple headstone by the church,
And all things lived and ended honestly.
I could not if I would. I am Harry's daughter:
Gardiner would have my head. They are not sweet,
The violence and the craft that do divide
The world of nature; what is weak must lie;
The lion needs but roar to guard his young;
The lapwing lies, says "here" when they are there.
Threaten the child; "I'll scourge you if you did it."
What weapon hath the child, save his soft tongue,
To say "I did not?" and my rod's the block.
I never lay my head upon the pillow
But that I think, "Wilt thou lie there to-morrow?"
How oft the falling axe, that never fell,
Hath shock'd me back into the daylight truth
That it may fall to-day? Those damp, black, dead
Nights in the Tower; dead—with the fear of death—
Too dead ev'n for a death-watch! Toll of a bell,
Stroke of a clock, the scurrying of a rat
Affrighted me, and then delighted me,
For there was life—And there was life in death—
The little murder'd princes, in a pale light,
Rose hand in hand, and whisper'd, "come away,
The civil wars are gone for evermore:
Thou last of all the Tudors, come away,
With us is peace!" The last? It was a dream;
I must not dream, not wink, but watch. She has gone,
Maid Marian to her Robin—by-and-by
Both happy; a fox may flinch a hen by night,
And make a morning outcry in the yard;
But there's no Renard here to "catch her tripping."
Catch me who can; yet, sometime I have wish'd
That I were caught, and kill'd away at once
Out of the flutter. The gray rogue, Gardiner,
Went on his knees, and pray'd me to confess
In Wyatt's business, and to cast myself
Upon the good Queen's mercy; ay, when, my Lord?
God save the Queen. My jailor—

Philip is best seen in his interviews with Mary, in which, beneath a veneer of courtesy so thin Mary cannot even profess to be deceived by it, he veils contempt and indifference. Cranmer is described at some length, and the circumstances attending his death are related by an eye-witness. His sermon is, however, tedious and out of place; and the entire act, which is occupied with his fortunes, is inferior to the remainder of the play. Gardiner's appearance is described by Elizabeth, who speaks of

This fierce old Gardiner,—his big baldness;
That irritable fore-lock which he rubs,
His buzzard beak and deep incavern'd eyes,
Half fright me.

His unrelenting energy in persecution, and the passionate cruelty of Bonner, are well contrasted with the refined sentimentalism of Pole in the Council scene, in which it is determined to re-impose the burden of the old statute against the Lollards. Of this statute and its effect, Gardiner says:—

Smiles that burn men. Bonner, it will be carried.
He falters, ha! 'fore God we change and change;
Men now are bow'd and old, the doctors tell you,
At three-score years; then if we change at all
We needs must do it quickly; it is an age
Of brief life, and brief purpose, and brief patience,
As I have shown to-day. I am sorry for it
If Pole be like to turn. Our old friend Cranmer,
Your more especial love, hath turn'd so often,
He knows not where he stands, which, if this pass,
We two shall have to teach him; let 'em look to it,
Cranmer and Hooper, Ridley and Latimer,
Rogers and Ferrar, for their time is come,
Their hour is hard at hand, their "dies Irae,"
Their "dies Illa," which will test their sect.
I feel it but a duty—you will find in it
Pleasure as well as duty, worthy Bonner—
To test their sect. Sir, I attend the Queen
To crave most humble pardon—of her most
Royal, Infalible, Papal Legate-cousin.

Pole's early language is flowery and poetical. His suite, who

dream'd us blanketed
In ever-closing fog, were much amazed
To find as fair a sun as might have flash'd
Upon their lake of Garda, fire the Thames;
Our voyage by sea was all but miracle;
And here the river flowing from the sea,
Not toward it (for they thought not of our tides),
Seem'd as a happy miracle to make glide—
In quiet—home your banish'd countryman.

His joy in the discharge of his own functions finds utterance in a long and characteristic speech, of which we can give the opening lines only:—

This is the loveliest day that ever smiled
On England. All her breath should, incenselike,
Rise to the heavens in grateful praise of Him
Who now recalls her to his ancient fold.
Lo! once again God to this realm hath given
A token of His more especial Grace;
For as this people were the first of all
The islands call'd into the dawning church
Out of the dead, deep night of heathendom,
So now are these the first whom God hath given
Grace to repent and sorrow for their schism;
And if your penitence be not mockery,
Oh how the blessed angels who rejoice
Over one saved do triumph at this hour
In the reborn salvation of a land
So noble.

The remaining characters call for little comment. Bagenhall is a noble figure, his sturdy manliness and honour contrasting finely with the sinuous policy of Simon Renard, and the more openly displayed cruelty of Noailles. Paget, Thirlby, Wyatt, Bedingfield, and Lord William Howard form striking portions of a very crowded canvas. Some lighter scenes, assigned to Old Nokes and Nokes, two citizens, and to Joan and Tib, two country wives, serve fairly their purpose of showing what in these turbulent times was the sentiment among the commonalty. A short speech of Lady Magdalen, one of the Queen's maids, presents Philip in a light in which we are not accustomed to regard him:—

I never breathed it to a bird in the eaves,
Would not for all the stars and maiden moon
Our drooping Queen should know! In Hampton
Court
My window look'd upon the corridor;
And I was robing;—this poor throat of mine,
Barer than I should wish a man to see it,—
When he we speak of drove the window back,
And, like a thief, push'd in his royal hand;
But by God's providence a good stout staff
Lay near me; and you know me strong of arm;
I do believe I lamed his Majesty's
For a day or two, tho', give the Devil his due,
I never found he bore me any spite.

Reviewing the play as a whole, we have nothing to add to the remarks we made last week, but it may be pointed out that the work should be compared, not with Shakespeare's historical plays, but with such a

drama as Mr. Swinburne's 'Chastelard.' It is with reluctance that we declare that the results of such a comparison will not prove favourable to the elder writer. The world is indebted to Mr. Tennyson for so much fine poetry, that it is painful to have to speak of any achievement of his in other words than those of praise, but in spite of the merits of certain passages in the new volume, deep regret must be felt that the Laureate has deserted the ground in which his strength lay to make an experiment in the drama. From what has been said, and from the extracts that are given, it will be seen that 'Queen Mary' is unsuited to the stage. The work is, however, to be at once produced at the Lyceum, and with the omission of the act relating to Cranmer, the greater portion of the scenes concerning Sir Thomas Wyatt, and other matter, it may be brought within the dimensions of an acting drama. That it will attract a succession of audiences, and enjoy that singularly barren triumph, a *succès d'estime*, is probable enough. It would be difficult, however, to adduce any sound reason for Mr. Tennyson's introducing so withered a leaf among the green leaves of his chaplet. When 'Queen Mary' has been brought on the stage, there can be no cause why every portion of Mr. Froude's elaborate history should not undergo the species of adaptation bestowed on his fifth and sixth volumes.

My Private Diary during the Siege of Paris.
By the late Felix M. Whitehurst. 2 vols.
(Tinsley Brothers.)

IN opening the second posthumous work by the late Felix M. Whitehurst, the reader has, at least, the advantage of knowing what he will and will not find before he has read a line of it. He knows that the late Felix Whitehurst was not exactly what is called a serious person, and, moreover, that the deceased journalist, although he possessed certain qualities without which it would be difficult to explain his success, was imbued with such happy self-confidence, that he frequently quoted himself as a sufficiently curious specimen of the human race to interest the readers of the *Telegraph* in his every-day adventures. Indeed, Mr. Whitehurst was especially fond of informing his readers what he had had for dinner; and it is to be inferred that they found these gastronomic accounts interesting, since they perused them without impatience for a good many years. Mr. Whitehurst started in life as a dandy, and ended by being a journalist. This explains and accounts for many points in his character, which the censorious often thought approached objectionable impudence. He had been something like a boon companion of Napoleon the Third, when that sovereign prefaced his accession to power by a sojourn in London, which was not, as an English historian of the Imperial régime recently affirmed, precisely spent in deep study and virtuous seclusion. The *Daily Telegraph* could not, therefore, have chosen a better informant than Felix Whitehurst when the Tuileries was thrown open to the foreign guests of Cæsar; and for several successive years he gave daily accounts of the doings of the Court, which excited amusement among many and disgust among a few. His writing had, at least, one quality—it was unlike that of other correspondents of English journals.

In fact, none before him had had the boldness to adopt a tone and a manner which were contrary to the usages of the press; and Mr. Whitehurst unbuttoned himself so coolly, and wrote with such innocent audacity, that his contributions were certainly an improvement on the monotony of his rivals. For other reasons than simply the friendship he had formerly contracted with Louis Napoleon, the correspondent became strongly attached to the Empire and its works; and Napoleon the Third had no more zealous defender in the English press. It is not surprising, then, to find the Diarist more than bitterly hostile to every Frenchman who was not a Bonapartist. It is only just to say, however, that he shows himself faithful to the fallen monarch, unlike many who, having lived on his bounties, were louder than anti-Imperialists in their denunciations of despotism.

From such a man, and in such a book, one need not expect profound views or lofty sentiments; but, on the other hand, there are contained in it plenty of the harsh sayings of a disappointed beau. Mr. Whitehurst was not a sentimental man; he "had no patience with poets," and he "always considered poetry as good prose spoilt." He liked good society and good cheer. These boons he had found in Paris; and it is, after all, but very natural that he should have "had no patience with" the men who suddenly interfered with his truffles, and tendered to him horseflesh and cats instead. He is evidently sincere in his indignation when he calls the members of the Government of National Defence names, collectively and individually. But he does not bite the hand that stroked him: that is to his credit. Whether he had very definite opinions is, perhaps, a question hardly worth discussing; the truth is that the *Daily Telegraph* correspondent, who had been sleeping for years on a bed of roses, was rendered savage by the events of September, 1870, which made away with the splendours of the Tuileries and the delights of Compiègne and Fontainebleau; and, as it was not safe to confide his disgust to the world at large in France, he noted it down in a diary. It hardly shows consistency, though it may show his honesty, that the besieged journalist cannot help contradicting his own assertions. He says in one page that he dare not go to the Ministère de l'Intérieur for fear of being stoned; and, a few lines further, he writes:—"Nothing can exceed the politeness which I have received from all the ministers of whom I have required anything—MM. Jules Favre, Gambetta, De Kératry." He speaks of the "vile rabble" who invaded the Tuileries after the flight of the Emperor, and yet he admits, on the testimony of M. de Lesseps himself, that "not a pin was taken from the palace by the thousands who traversed it. The great majority, which had been the delight of Imperialists for so long, melted into thin air, and some fifteen of the very extreme Left drove off in cabs to the Hôtel de Ville, adjourned the 'Commons,' dissolved the 'Lords,' and formed a provisional government, by what right nobody can conceive; but, no doubt," adds the writer, "it was by that Divine right of impudence," to the power of which Mr. Whitehurst was, more than anybody, in a position to testify. The only serious charge, on the whole, which he

adduces against the rebellious masses of the 4th of September, is the wanton destruction of the Imperial bees which studded every monument. "Behold the vile tyrant's bees," said one ruffian; and to Mr. Felix Whitehurst's horror, the bees, which he styles "works of art," were destroyed. For destroying these bees the rioters are called "miserable iconoclasts." The leaders do not fare much better: M. Jules Favre is not much more than a rascal; Trochu is a renegade; and M. Gambetta's politeness cannot disarm the correspondent: he first affirms that M. Gambetta is "very Orleanist," subsequently it is said that he is "a goose," and then we are told that he is "one of those mushroom statesmen who, failing in that line, will go into diplomacy, and finally sink down into commanding a volunteer corps." Among Gambetta's opponents, he mentions "a Monsieur de Lanfrey," meaning, we suppose, M. Pierre Lanfrey, the author of the 'History of Napoleon.' Throughout the correspondent shows that want of taste which disfigured his contributions to the press. What sharpness of observation he possessed before the siege, events seem to have all but deprived him of. To be reduced to the record of *mots* like the following is sad:—"A speech at the Cercle Impérial on the 5th of September: 'Want a Minister of Marine, do they? Why don't they name Gambetta? I myself once saw him paddling a canoe on a pond.' He has just read, he tells us, a pamphlet, 'Le Sieur Bonaparte, sa Vie et ses Crimes'; the only opinion he expresses on the work is that "he should like to kick the writer." Then follows a disgusting piece of scandal about M. Louis Blanc, which the publishers might have suppressed. As for information on siege matters, we find far less than Mr. Whitehurst's means of getting intelligence might lead us to expect. The only piece of gossip worth quoting relates to the last days of the Empire: "Last evening I saw Baron Ferdinand de Lesseps, a relative of Her Majesty, and partly left in charge of her, and he told me that as far back as the 20th of August he had told the Empress that all was over, that the Emperor would lose everything, and would never return; the Dynasty was exhausted—monarchy had no chance, and that she had better prepare to leave France. Her Majesty flatly refused. When things got worse,—and, as I suspected, the collapse was known at the Tuileries hours before it was made public,—M. de Lesseps advised her to proclaim a Republic, 'the only form of Government now possible.' Prince de la Tour d'Auvergne gave the same advice. This Her Majesty refused. So things went on till the catastrophe came, on Sunday. M. de Lesseps rushed into the Tuileries, and said, 'Your Majesty must go.' At length she consented; Prince de Metternich and Madame Lebreton-Bourbaki conducted Her Majesty through the galleries of the Louvre. She forbade the Prince to follow her farther, for fear of detection, and so escaped by way of Trouville to England." Beyond this, and beyond also the sketchy bits of news and personal impressions and experience that tell most of the author's capacities and shortcomings, there is little to quote. As a record of an eventful period, the present Diary is altogether insufficient, and it is full of trite observations, selfish sentiments vulgarly expressed, and efforts at wit which tire

as much as they displease. Mr. Whitehurst was no fool; but let us hope that his example as a journalist may be followed only by those who, like him, believe that Mr. Whyte-Melville is the "greatest of modern novelists."

A NEW SHELLEY.

The Works of Percy Bysshe Shelley, from the Original Editions. Edited, with Notes, by R. H. Shepherd. 4 vols. (Chatto & Windus.)

SINCE the first unauthorized reprint of 'Queen Mab' in 1821, Shelley has been the quarry of cheap booksellers, liberal in the bestowal of what has cost them nothing; on whose labours the Shelleian student looks as the Turk looks upon the stray scrap of paper, worthless in itself, but capable of being inscribed with the name of the Prophet. Mr. Shepherd's publication might really have deserved approval as the most reputable of the interloping brood, a mighty advance upon the days when the sole cheap edition, with any approach to completeness, must be sought in Holywell Street. Unfortunately, he has endeavoured to make it something more, and in so doing has exposed himself to the ridicule of all who feel a contempt for charlatanism. It certainly requires some intrepidity to set forth 'Poems by Victor and Cazire' among the list of contents, when the long-lost curiosity is represented only by the notice that after all it is not recovered. More absurd still is the parade of literal conformity to the original editions. If these originals were more correct or better arranged than their successors, the pretension would be something to the purpose; but the contrary is so emphatically the case that the profession can only mislead the unwary. Such readers need to be informed that the arrangement of the poems in the order of these early editions, depending mainly upon accident, is as perverse and as little fitted to exhibit the development of the writer's genius as it well could be; and that their text corresponds, indeed, to what was printed for Shelley, but by no means to what he would have printed himself. Wonderful must have been the reverence for the *vox semel missa*, which could induce Mr. Shepherd to perpetuate such barbarous misprints as *least for lead, age for time*, and a hundred more, which will be found corrected in Mr. Rossetti's cheap reprint of his own edition. It is astonishing that with this fact staring him in the face, Mr. Shepherd should assert,—"The present edition of Shelley is the most correct and trustworthy in text of any that has yet issued from the press." He had previously stated with equal intrepidity, that the said edition includes "everything of any value," and that "the remainder consists of mere odds and ends." Pretty well this, from an editor fully aware that his edition does not contain the 'Invitation,' or the 'Recollection,' or the 'Lines in the Bay of Lerici,' on the one hand, and does contain 'The Wandering Jew' and 'Margaret Nicholson' on the other. If we abstain from characterizing such audacity as it deserves, it is not for want of an appropriate vocabulary. On the other hand, it is just to testify that if Mr. Shepherd's edition is neither accurate nor complete, it is clearly printed, convenient for the pocket, and far superior to any of its precursors from the press of Clarke or Dugdale. {

The sole literary interest of this publication attaches to the reprint of the scarce juvenilia which Mr. Shepherd is pleased to describe as constituting "a complete collection of Shelley's prose writings,"—of all, that is, on which the law would allow him to lay his hands. The intrinsic value of these waifs and strays is slight, but "to present them in one portable and accessible volume," is, nevertheless, as Mr. Shepherd says, "a real service to all lovers and students of Shelley." We shall be surprised if the study of them does not enhance the reader's estimate of Shelley's power. 'Zastrozzi' is, no doubt, a schoolboy imitation of the tales of terror fashionable at the time, but it is such an imitation as few other schoolboys could have written. 'St. Irvyne' is in a deeper vein, and betrays germs of that eager scrutiny into things metaphysical and spiritual which afterwards supplied the impulse of Shelley's most memorable works. The Irish political pamphlets show how effectually the impetuous youth could, to attain an object, subdue the natural fire of his genius, and bring himself down to a plebeian level. The abortiveness of these manifestoes was certainly not occasioned by any extravagance in the matter, or incomprehensibility in the manner. Considering the usual vivacity of Irish politics, one is rather reminded of the epigram respecting him who alone preserved his sobriety among a company of revellers, in consequence of which he passed for the only toper among them. The pamphlets are also remarkable as evincing Shelley's enthusiasm for the mere liberty of discussion, and the degree in which he was pre-occupied with theological questions, even when wishing to confine himself strictly to politics. The greatest curiosity of the volume is the ambiguously-titled 'Refutation of Deism,' hitherto deemed lost, according to Mr. Shepherd, but both possessed and described by Mr. Jefferson Hogg. The endeavour to wield the polished weapons of Hume has not been so successful as that to write down to the level of the Irish Repealers. The essay, as Mr. Hogg remarks, was evidently composed and published with much precipitation, and its vehemence and dogmatism are remote indeed from the composure and dexterity of its obvious model. It does, however, represent the ripest fruit, such as it was, of Shelley's first or materialistic stage of thought, and is remarkable for the occurrence of the celebrated axiom, "Mind cannot create, it can only perceive," which we know from a letter of Shelley's not to have originated with him, but to have been found by him inscribed in a copy of Berkeley, with MS. notes by Charles Lloyd, lent to him by Southey. Four men of genius thus co-operated in the publication of these seven words. The volume also includes the 'Six Weeks' Tour,' the Marlow pamphlets, and a miscellaneous assortment of scraps, "conveyed" by Mr. Shepherd's predecessors in former ages. He has done well in bringing them together; he would have done better still if he had recognized the humbleness of the part allotted to him, and refrained from representing his necessities as his virtues.

NOVELS OF THE WEEK.

The Boudoir Cabal. By the Author of 'The Member for Paris.' 3 vols. (Smith, Elder & Co.)

Comin' thro' the Rye. 3 vols. (Bentley & Son.)

A Wife's Story, and other Tales. By the Author of 'Caste,' &c. 3 vols. (Hurst & Blackett.)

A Garden of Women. By Sarah Tytler. (Smith, Elder & Co.)

Dulcie. By Lois Ludlow. 3 vols. (Samuel Tinsley.)

Jean. By Mrs. Newman. 2 vols. (Smith, Elder & Co.)

Love's Victory. By B. L. Farjeon. 2 vols. (Tinsley Brothers.)

The Rape of the Gamp; or, Won at Last! By C. Welsh-Mason, B.A. 3 vols. (Samson Low & Co.)

We predict for 'The Boudoir Cabal' a success beyond that of most novels of the present season. The passion by which all English-speaking people appear to be possessed for being "behind the scenes" of a society other than their own, for acquiring scraps of information about the private life of public people, seems, if we may judge from the prosperity of the various periodicals which profess to gratify that passion, to be at as great a height now as at any previous time; and no novels are so popular as those in which the gossips, male and female, of the smoking-room, or the tea-tray, fancy they can detect, under the disguise of fictitious names, the portraits of persons distinguished in the world, whether of politics, literature, or fashion. It matters not that the novelist has probably boiled down, so to speak, such information as he may possess about a dozen living people, in order to provide action and speech enough for one of his own characters (and, indeed, as often happens, has made an utterly unreal and self-contradictory character by so doing); there will never be wanting readers to prove to their own satisfaction the identity of Col. Dash or the Earl of Blankshire with persons whom they know only from Parliamentary reports or the lists of fashionable dinner-parties. We must own, however, that in one or two instances the readers of 'The Boudoir Cabal' will be justified in the discoveries which they will not fail to make. When, for example, they read of Mr. Paramount, the eminent statesman, that "if he had a weakness, it was for the surroundings which great wealth affords. Pictures, gorgeous furniture, satin menus, wines of rare brand, choice music, and rich hues of ladies' dresses filled his purple imagination with Oriental visions unavowed; and, dreaming himself an Asian potentate, he was perhaps consoled for long exclusions from Downing Street. Birth had a lesser fascination in his eyes, for, beside certain races who trace their descent from the infancy of time, the pedigrees of modern peers are small things indeed"; or, again, that "it was a question as to whether Mr. Paramount should introduce a Home Rule Bill (for Scotland, Wales, and the Isle of Wight, be it understood) on the ground that it was a Conservative measure, tending to bring us back to the practice of the Heptarchy,"—the least perspicuous readers will hardly fail to chuckle over the way in which his own measure is meted out to the author of 'Co-

ningsby' and 'Lothair.' On the other side we have Mr. Paradyse, "who is the educatee, not the educator, of his own disciples," and who "intends to bring forward a motion (backed by agitation out of doors) to pledge the House of Commons to the programme of the Home Rulers." To meet this, Mr. Paramount moves a counter-set of resolutions, declaring "that in the opinion of this House it is inexpedient to debate on such a momentous question as the dismemberment of the Empire until the voice of the whole British people has been appealed to, and that in consequence this House is of opinion that the time has arrived for enfranchising those of her Majesty's subjects, of both sexes, who have reached the age of twenty-one years," and so on, till we feel for a moment half inclined to believe we are reading history. Upon this piece of tactics on the part of the Conservative leader the story in great measure turns; because the young Lord Mayrose, with whose affairs the book deals, sticks to his leader, and gets promotion, but deeply offends more than one of the "ruling houses," whose members are not all prepared for universal suffrage, and have, therefore, formed a "Cave," and sit in it, furious against their former colleagues. Thereupon, too, the ladies of these families show themselves fiercely hostile to Mayrose, who has also committed the unpardonable crime of marrying the daughter of a City Knight, and the heiress to estates that had once belonged to his own family. Out of this feud rise divers difficulties, which meet the unlucky hero in every walk of life, he all the while trying to act on the most upright motives. His friends suspect him of using his position as a Minister to puff the shares of the "Rio Brigande" loan, which his father-in-law has been persuaded by two unprincipled people to take up; his wife suspects him of neglecting her for another woman, whom, but for a misunderstanding, he should have married originally; and where he is most blameless, unlucky coincidences give rise to suspicion. All this is more or less directly owing to the "Boudoir Cabal." Such things are possible in novels, but that "society" is such a Freemasonry in England at the present day, and exercises such an influence upon politics, being in turn influenced by them, as the author would have us believe, we do not for a moment suppose. There can be no doubt, we imagine, that in both the social and political world—

Consols are more than coronets,
And Three per Cents than Norman blood,

just now, but the contrary view makes a pleasanter novel. The author of 'The Boudoir Cabal' has somewhat of Balzac's genius for inventing a society (for, as we have said, except the leaders mentioned above, the characters are really fictitious), and certainly, while we move in it, it seems strangely life-like. Take Lord Beaujolais, the great M.F.H., inventor of bits and harness, with his "mighty, determined face, adorned with a flowing hay-coloured beard, and piercing blue eyes," who tries experiments in Grosvenor Square; or Lord Hornette, the prospective head of the great ducal family of Drone, (who bear "an escutcheon of drones rampant, with the motto '*Sans miel ni fiel*,'" dry, "cantankerous," disagreeable, yet not without some humour and much queer chivalrous feeling; or several

other prominent characters, not perhaps including the hero, who is too much the ideal young nobleman for his features to be quite distinguishable; but, for the rest, we see them all as plainly as possible. Of course, a good deal of the book is of the nature of a political squib, but it is not unamusing; and we may congratulate the author on a decided improvement. 'The Member for Paris' showed that he was a shrewd observer of men and manners; in 'The Boudoir Cabal,' whatever we may think of his political views, we find evidence that he can now put together an interesting story.

In spite of a certain coarseness in its humour, and occasional solecisms in its diction (the writer speaks of being "agreeable to" this and that, calls another thing a "brand novelty," and to the announcement of a wedding adds the atrocious vulgarism "no cards"), there is a great deal of power in 'Comin' thro' the Rye.' The heroine grows up before our eyes from the "tom-boy" stage of girlishness to an excellent specimen of loving and truthful womanhood. There is originality in the tragic plot, and an unceasing current of rather rollicking fun, which saves the tragedy from becoming sombre. There is something lifelike and, at the same time, artistic in depicting George and Nelly, when engaged in the most serious of discussions at the gravest crisis of Nelly's perilous love-story, as conducting their conversation in the close confinement of two neighbouring piles of hay. George, whose sound sense and tender thoughtfulness make him the safest of advisers and the most chivalrous of unselfish lovers, finds virtue, to a degree less common in novels than in life, its own reward. But it would have been well for the heroine, perhaps, had her constancy to the man from whom Sylvia's treachery has separated her, suffered her to accept the loyal affection of the far manlier of her adorers. Paul Vasher is so much the sport of evil fortune that he has hardly a chance of displaying any virtue but endurance, and when that at last breaks down, he is saved from moral degradation by the most painful means. But he nowhere shows any sign of greatness, and his jealousy is morbid to an extreme. However, as the story approaches its climax, the author evinces some appreciation of human nature, and the usual combination of pathos and humour, although the farcical character of many of the earlier pages, notably the gross caricature of Colonel Adair, the domestic tyrant of Nell's innumerable brothers and sisters, did not augur well for the possession of such essential qualities. Among the comic interludes, the encounter with the ram in the orchard, and the notable lovers' quarrel between Paul and Nelly over the newspaper, are about the best.

The author of 'A Wife's Story' begins her book with an advertisement of herself. But she has made a mistake in confining it to a prefatory note; it should have been printed on the cover, or, at least, on the title-page, where it would have run no chance of not being seen. "Praised by the late Mr. Dickens," with the first word very small and the others very large, like the prices on the goods in a linen-draper's shop-window, would have been a very taking addition to the title. The writer would have done well to remember a well-known scene in 'The Critic,' where Mr. Sneer says,—"I

should think, Mr. Puff, that authors would in general be able to do this sort of work for themselves."—"Why, yes," answers Puff, "but in a clumsy way." The prefatory note introduces the reader to three letters to the author from Mr. Dickens, as editor of *Household Words*, complimenting her on two of the tales which are reprinted in the volumes before us, and offering some useful advice about the way in which they ought to be altered so as to be fit for publication. Mr. Dickens took a generous and kindly view of the efforts of inexperienced writers; and the author has apparently failed to see that his praise, such as it is, would have to be heavily discounted in order to get at his critical opinion. However, from a business point of view, it would have been absurd to have let such an excellent opportunity for the "puff collateral" go by. 'A Wife's Secret' is certainly the best of this collection of tales. Its catastrophe was redeemed from what would have been a ridiculous piling up of horrors by a judicious hint from Mr. Dickens. At his instance two lives were spared, and the story had the additional advantage of a few finishing touches from his hand. Even now we fancy we could point out the seam where the new patch was put on to the old garment. There is something melo-dramatic, almost burlesque, about the revelation that the husband (who had been killed in the original draft) did not die, but had been quietly kept out of the way on account of a delirious fever. The stories which appear not to have had the benefit of Mr. Dickens's corrections are decidedly inferior. The author has, in fact, set him before her as her model, and has chosen to imitate his worst manner. This is a fair specimen of the sort of matter which fills a great many of the pages of these three volumes:—

"I stood leaning against a great tree, and the solemn desolateness of the time and the scene stole icily to my heart, and I folded my arms, and gave way to a sombre, doubting, almost despairing, train of thought. I loved the old tree I leaned against, though it grew in an enemy's soil. . . . No one else ever stood there, leaning so, and I had grown to fancy the tree endowed with some power of sympathy, and that it bent down regardfully to me, and swept its branches lovingly over my face, and whispered consolingly in my ear."

Like almost all women-writers, the author of 'A Wife's Story' is entirely without humour. Consequently, her men are either horrible prigs or mere lay figures. Her taste is somewhat gloomy, and she seems to feel a Malthusian satisfaction in infant mortality. Babies' graves afford convenient scenes for the reconciliation of husbands and wives, but an excess of them gives a morbid tinge to several of the stories, and certainly shows some poverty of invention. Finally, we confess our dislike to the furbishing up of old contributions to magazines in the outward form of a three-volume novel.

Miss Tytler's reprints from the *Cornhill* and *Fraser* rank higher than the ordinary run of magazine tales, and, in spite of her long sentences and occasionally involved forms of expression, they will be read with pleasure by those who have time to expend on a somewhat long volume of fiction. Her heroines are chosen impartially from both sides of the Tweed, and we have two Continental stories in *Lorlotte's* surrender to her Capitaine, and the tragi-comic love affair

between the much-enduring members of the princely house of Kurzhelm. It is difficult to select special instances of the novelist's skill in so wide and various a field, but the tale of Mally and Adam, whose *dour* obstinacy works them so long a harvest of self-torture and discomfort, is, perhaps, the most masterly sketch of the peculiarities of Scotch peasant character, while "London Pride" and "Love lies Bleeding" are the flowers we should choose from 'English Garden Plots.' The story, too, called appropriately "Rue," of the fair young lady of quality who loses her lover through the terrible misfortune of small-pox, recalls several "over true" anecdotes of the plague, which caused many a domestic tragedy a century ago. Altogether there are many well-imagined episodes and some observation of opposite types of character in Miss Tytler's volume.

We did not augur much from the title of Miss Ludlow's book, but are glad to confess ourselves agreeably disappointed. The young lady with the luscious name is a really pretty picture of an artless girl, while her graver cousin, Adela Carew, is a young woman of sense and discretion. Both young ladies are singularly unfortunate in their love affairs, Addy being twice jilted,—first by a prudent swain, who withdraws upon her change of fortune, afterwards by a dissolute Dragoon, who forsakes her to improve his own by a mercenary match with Dulcie,—and poor Dulcibella herself, rescued with difficulty from the soldier, being reduced to death's door by the hasty and selfish jealousy of the lover who deserts her almost on the steps of the altar. However, all's well that ends well, and the latter recovers and makes it up with her repentant nobleman, while the former subsides into the arms of an elderly squire, who has always been her patient adorer. Of course, the work is somewhat of the conventional pattern, and a wicked young woman who excels in rough-riding, the greenness of her eyes, and her capacity for mischief-making and slander, makes a very average example of the female fiend. But there is less nonsense and vulgarity than usual in the compass of the orthodox three volumes, and the two leading ladies, as we have seen, demand our sympathy.

'Jean' reads rather like the work of a writer who has formed no plan at the outset about the final disposal of her characters. At first, it would seem as if we were destined to wade through the usual three volumes, but the incidents begin to thicken rapidly at the beginning of the second, and we find, we must in justice say, before we are nearly so fatigued as usual, that our task is over at the end of the second volume. It is principally in the character of Maude Poynder, who is manifestly intended originally to be a good sort of girl, but soon begins to lend herself to suppressing wills, forging newspaper paragraphs, and other dark actions very unlike her former self, that the inconsistency is most apparent. Jean herself, a *naïve*, somewhat awkward schoolgirl, who develops into a beauty without losing her intense simplicity and truthfulness of character, is an interesting heroine, and we can sympathize with her in spite of the far-fetched and improbable nature of her misfortunes. In these it is not fair to include her own suppression of the will in her favour, which is just the bit of generous sentimentalism

such a girl as Jean might have practised, especially when overwhelmed with remorse at having unwittingly supplanted her cousin in Nugent's affections. But how that gentleman came to bear so tranquilly the false report of his own marriage, without apparently asking a question or making a remark which might have elicited the falsehood of the announcement of Jean's death, is certainly surprising. The two stern old ladies who live together in the same house without speaking for forty years, though amusingly drawn, are very impossible, and their reconciliation is almost as unnatural as their enmity. There is enough vivacity and variety, however, in Mrs. Newman's book, to counterbalance much graver errors.

We cannot help being a little amused to see in Mr. Farjeon another instance of the way in which people misunderstand themselves. Judging from his present novel no less than from those which he has already written, we should have said that they belonged unmistakably to that school of fiction of which, of course, Dickens was the great master, and which deals almost exclusively with incident, the "characters" being chiefly specimens more or less recognizable of certain well-known types, broadly drawn, and serving for very little more than the subjects to be variously operated upon. Of *character*, as distinct from *characters*, this school would seem to us to know nothing. 'Love's Victory' is a marked example of this style of novel. The whole story occupies only a period of a few weeks at most, so there can scarcely be room for anything like development of character; and, accordingly, we were, as we have said, amused to find the author telling us at an early point that "the characters of these young men and of others in this story will be developed by themselves through their words and actions." It may possibly be that he has made a slight confusion of terms, and that by "developed" he merely means "explained"; but it certainly looks as if he fancied that he belonged to the analytical school of novelists, with whom, we need hardly say, he has not a single point in common. For the rest, we can hardly say that his present effort is one of his happiest. We are rather tired of the successful and eminently respectable banker who has committed a crime early in life for which some one else has suffered, and who incurs the inevitable discovery when he seems at the height of his prosperity. The means by which the discovery is brought about, on the other hand, though, perhaps, less hackneyed, have the fault of being too utterly improbable. That a man should be mesmerized in the middle of a garden-party, and made to confess his misdeeds, is too violent a solution of the difficulty to satisfy us, and we hope that Mr. Farjeon, if, as we suspect, he means to dramatize his work, will invent a fresh *dénouement*. "Incredulus odi," would we fear, be the sentiment of an intelligent spectator on witnessing the scene between the American and Mr. Chappell actually brought on the stage. The other characters are all commonplace where they are not caricatures; indeed, the difficulty of steering between these two dangers has at times wrecked every novelist of the school, not even excepting its founder; and where Dickens could not always succeed, less able writers are pretty sure always to fail.

We cannot say whether Mr. Farjeon has taken his story from any French original; but we can conceive that, with the alteration we have suggested, it ought not to make a wholly unsuccessful play of a kind that appears still to have its attractions.

As the late Mr. C. Welsh-Mason was a Cambridge man, we may forgive him for making his hero come out "Senior Classic" at Oxford; but we must quarrel with him for making events "transpire" instead of "happen," and for representing his heroine as "trapesing" through the mud, and occasionally going out "a-shopping." The title, 'Rape of the Gamp,' is surely rather silly, depending, as it does, for its meaning upon a colloquialism founded on a reminiscence of a character in another novel; but perhaps Mr. Welsh-Mason did not expect his own creation to live for ever, and was content if his figurative language can be understood by readers of the present generation. Not less silly, however, are the family conversations, which excite our pity from time to time. Of Mr. Welsh-Mason's power of construction we feel bound to speak more favourably. The mystery which envelopes his hero at the commencement of the story is happily conceived, and his merits, as they gradually unfold, make him appear worthy of the admiration of a more interesting family than the absurd Brownes, and a more sensible wife than the imbecile, though, we admit, thoroughly feminine, Janet. There are descriptive passages here and there which might be esteemed well written, but for the wild improbability of the circumstances described. In short, there would seem to have been "stuff" in Mr. Welsh-Mason; but we are, nevertheless, of opinion that the pen which fell from his hand (see Preface) might judiciously have been allowed to remain undisturbed.

EASTWARD HO.

The Inner Life of Syria, Palestine, and the Holy Land. From my Private Journal. By Isabel Burton. 2 vols. (H. S. King & Co.)

THIS may fittingly be described as a dangerous book by a dangerous woman, and it is, therefore, sure to be read. How dangerous Mrs. Burton is may be judged from the attractive portrait prefixed to the first volume. If, instead of this, we had the presentment of a gaunt lady in green spectacles, the peril would be less; but we tremble for what will happen to the female world when they read this work, especially addressed to them, with the purpose of leading them on horseback into the desert. It is designed for those who have a horror of the common groove, of the cab-shafts of civilization, of the contaminations of cities, of the vulgarities of life, and who yearn to recover purity of mind in the desert, and who believe that human nature may be regenerated amongst the Arabs.

There are many women who would like to uphold the dignity of human nature, but most of them are debarred from doing so by being wedded to a country parson, a stock-broker, a retired solicitor, or an active shoddy manufacturer, or having some such being for a father. Some, too, might break down while serving their apprenticeship, for a good knowledge of stable-work seems to be essential to those who wish to live in Syria, to say nothing

about shooting flying, and a considerable practice in surgery and medicine. Besides, to obtain the full benefit of civilization among the Arabs, a copious supply of Arabic grammar and vernacular, acquired under the superintendence of a competent scholar like Capt. Burton, appears to be indispensable. Altogether the prescription is something like that of port wine and turtle soup to a pauperized patient, and we may console ourselves with thinking that though Mrs. Burton may spur many to emulate her prowess, but few will actually venture forth on the chivalric expedition.

However, for the benefit of those who have a taste for such moral renovations we may as well begin at the beginning, and hear how Mrs. Burton set up house:—

"My husband always gives me the entire command of the stable. I bought a camel, and a snow-white donkey, which is the most honourable mount for grand visiting. I also found in the bazars a splendid snow-white Persian cat, which I bought for a franc. The boy must have stolen it, or sold it because it ate too much. I had brought over with me a young pet St. Bernard, two brindled bull-terriers, and two of the Yarrow breed, and I eventually added a Kurdish pup of a very good race. I bought three milk goats for the house, and I received two presents, a pet lamb and a Nimr (leopard), which became the idol of the house. The domestic hen-yard was duly stocked with all kinds of fowls, turkeys, geese, ducks, and guinea fowls, and the garden and terrace in the housetop were cultivated and planted with English seeds—there I kept my pigeons. When I had got all these things together, my greatest difficulty was to prevent them from eating one another. It would not be a 'happy family.' Capt. Burton declares that it was like 'the house that Jack built'—the pigeons and domestic fowls picked up the seeds and ate the flowers, the cat ate the pigeons and the fowls, the dogs worried the cat, the leopard killed the lamb, and harried the goats, till one sprang into the river out of sheer despair, and was drowned. It also frightened the horses, camel, and donkey to death by jumping on their backs, and uttering those shrieks which leopards indulge in if annoyed."

If women dislike wild beasts, we conclude they had better not go in for this kind of life, for it appears to be as natural for a lady in Syria to keep a menagerie as for Una to walk about with a lion. The leopard used to sleep on Mrs. Burton's bed, and an intimate Turkish friend of Mrs. Burton indulged herself with nothing more ferocious than a lynx and a hyæna in the drawing-room. Leaving your card in those regions, or dropping in for afternoon tea, is thereby relieved from the tameness and sameness of Belgravia or Tyburnia.

This is but a small foretaste of what is to be found in these two rambling but amusing volumes, the title of which is incomplete, because, instead of being called 'The Inner Life,' the book ought to be styled 'The Inner and Outer Life of Syria, Palestine, &c., and of the Heavens and Underground thereof.' It is full of revelations of all kinds, not excluding dreams and visions; and although the author avows that she avoids politics, no one need be afraid that they are left out. Indeed, except so far as Capt. Burton is the centre of the book, and his adventures are attractive enough, we have Syria in every shape, and described by a most keen observer. We do not say there is no book-learning or book-stuffing, for how could it be otherwise with a lady who has herself shared

in many an exploration? Her dissertations are, however, learned: they will satisfy the conscience of the reader, and prove matter of edification. Although the grievances of Capt. Burton and of his wife are not omitted, we must own that Mrs. Burton shows a spirit of toleration for all sects and people.

This work is, in fact, an encyclopædia on Syrian manners and matters, and beyond giving this general description we hardly know how to describe it, and it is difficult to give extracts which shall typify its miscellaneous character. It will be best, perhaps, to select a picture of the authoress, in whom all must be interested, drawn by herself:—

"The lamented Mr. Deutsch said to me before I left England, 'Poor Mrs. Burton, how I pity you! There is no society or gaiety in Damascus—only thirty Europeans, and scarcely any English.' I suppose it never occurs to anybody that a woman who enjoys society can do without it, but indeed we can. Our lives were so wild, romantic, and solemn, that I could not even bear to sing; to dance would have seemed a profanation. . . . My work consisted of looking after my house, servants, stables, and animals; of doing a little gardening, of helping my husband, reading, writing, and studying; trying to pick up a little Arabic, receiving visits and returning them, seeing and learning Damascus thoroughly, looking after the poor and sick of my village and its environs. There is also galloping over the mountains and plains, and shooting, either on foot or on horseback."

A note says:—

"One may find red-legged partridges, woodcocks, quails, snipes, wild ducks, and hares, at an hour's distance round about Damascus, but the game is very wild."

Of a neighbour, Mrs. Burton says:—

"We halted here an hour, and then rode on to Khaybab, where live some excellent neighbours of ours, Mr. and Mrs. Rattray. She is as clever as she can be: deeply read, she speaks many European languages, and Arabic especially well. She rides, shoots, and lives quite in these wilds amongst the natives with her husband, far away from all civilized society. They made a *mariage de cœur*, built a hut, and live here quite in a Robinson Crusoe style; they shoot their dinner, and farm a village."

Of course, Mrs. Burton's observations must sometimes be taken with reserves, even the vision in the cave in the Holy Land in which she expounds Capt. Burton's merits to Queen Victoria; but, nevertheless, she has had many and somewhat unusual opportunities of seeing Eastern life. What she says about the Muslim women of Syria is so different from the accounts generally accepted, that her picture looks like the truth:—

"Also, we must qualify that idea that we have in Europe, viz., that there is no education in a harem. Reading and writing are only means, not ends. The object of education is to make us wise, to teach us the right use of life. Our hostesses know everything that is going on around them. The husband, behind the scenes, will often hold a council with his wives. They consult together, and form good and sensible judgments, and advise their husbands even in political difficulties. Can we do more? Of course, you will understand that I am now speaking of the higher classes. When I compare their book-learning with that, for instance, received by girls at home fifteen or twenty years ago, I can remember that the lessons learnt by heart, and painfully engraved upon my memory, have required a toil of unlearning and relearning since I have mixed with the world. As regards mere accomplishments, some ride, dance,

sing, and play, as well in their way as we do in ours; some read, some write, and almost all can recite poetry and tales by the hour. The manners of some are soft and charming. The best speak purely and grammatically; slang is as unknown to them as dropped 'itches.' Finally, in the depth and fervour of their religious belief, many of my friends are quite equal to us—in their way."

We must not omit to mention that the second volume includes a detailed account of a pilgrimage to Jerusalem and the Holy Land; but we may conclude this notice with a quotation from Mrs. Burton's epilogue:—

"Reader! I have written this book without consulting my husband, for if I did so his modesty would probably induce him to forbid me to publish it; so if I have been too personal or too egotistical, too frank or too confiding, too vain or too religious, too prosy, or anything objectionable, forgive my inexperience. I am but a beginner, and I am willing to learn. The kind critics are sure to 'tell me of my faults,' and I will correct them in my next attempt. If I have given you a good idea of the life one can make for oneself in the East, I have attained my object. Where I have seen good I have felt a pleasure in speaking of it. Where I have seen bad I have tried to be silent, and to avoid giving pain in black and white."

SCHOOL BOOKS.

The Anabasis of Xenophon. Book IV. By Alfred Pretor, M.A.—P. Vergili Maronis *Aeneidos*. Lib. XII. By A. Sidgwick, M.A.—M. T. Cicero's *Oratio pro T. Annio Milone*. By the Rev. J. Smyth Purton, B.D. (Cambridge University Press.)

MR. PRETOR'S copious yet judicious notes ought to raise the standard of Greek scholarship in the schools affected by the Cambridge Local Examinations. His chief care is to point out niceties of construction, which, it is to be feared, masters often fail to appreciate; such as the force of prepositions in composition, of changes of mood in hypothetical sentences, and of the position of the article in phrases like *διὰ φίλίας τῆς χώρας*, and the specific use of particles. He is a little hard on Xenophon about his careless use of tenses. In chap. iii. § 12, the second *διαβαίνειν* is unobjectionable, "they were getting across," i.e., had got past the deepest part. The *καὶ διαβάιντες* just after almost necessitates our view. Again, in iii. 26, *παραγόντας* is defensible as defining the particular arrangement of the entomies. Mr. Pretor makes his difficulty by construing "into" instead of "in entomies." We should have liked to see *σκοταίους*, i. 5, illustrated by the Homeric *ἑσπέριοι, ἥριον*, also a note on *καλῶς ἐσθθαι*, iii. 8. We notice several improvements on previous renderings, e.g., iv. 10, *διασκηνοῦν*, "to quarter . . . by parties"; also, v. 8, 35. The work is throughout very carefully done, and this edition of the most interesting book of the 'Anabasis' is a credit to all connected with it.

Mr. Sidgwick is now and then a little chary of aid, considering the design of the series, e.g., *Æn. xii. v. 17* has no note; *te unum oro*, v. 60, *quassatque trementem* (hastam), v. 94, *ingentis turbine saxi*, v. 531, and v. 699, need comment. *Insequitur*, v. 466, is "attack," not "pursue." "The outermost wheel" of a shield, v. 925, is an odd phrase. The "jussive mood" is a novelty. After all, little fault is to be found, and the book will be very acceptable to masters and scholars.

The fresh edition of the 'Milo,' by Mr. Purton, does far more than merely carry out the plan of the series. It is a much more ambitious work than the others. Beginners will find the needful help and instruction, while advanced scholars will benefit by the elegant translations and apt illustrations in which it abounds. Detailed criticism of work so generally admirable is superfluous.

The usefulness of these three capital little publications is increased by good indices to the notes.

The Training Examiner in Grammar and the Analysis of Sentences. By W. B. Morgan. First and Second Courses. (Longmans & Co.)
The Key to the Exercises in the First Course, &c.

A COLLECTION of questions on grammar,—a sort of grammatical *Γνωθὶ σεαυτὸν*,—which may be useful to the private student and also in schools, where, as is so often the case, the teacher is not quite up to his work. We think they might have been made more suggestive. They are certainly of a kind to stimulate memory rather than thought; but this is so frequent a defect of examination papers, that we must not be hard upon Mr. Morgan, or, indeed, must praise him for lowering his work to the proper level. He must, however, be censured for not referring in what is called historical parsing to a better informed philologist than Mr. Morell. In this respect Mr. Morgan's 'Key,' though it may serve to open the lock he has himself constructed, may be found of small service on other occasions.

The Illustrated English Readers. Second, Third, Fourth, and Fifth Books. (Collins & Co.)

A MODERATELY well-chosen collection of pieces. The editing does not seem quite all that it might be. For instance, the foolish old talk about the iniquity of the curfew is all reproduced. Mrs. Hemans's lines may have some poetic merit which justifies their quotation, but, if quoted, their historical misconception should be pointed out, or, at least, it should not be aggravated. The curfew was only a crude preventive of what fire-engines are designed to cure. In the glossary to Tennyson's 'Brook' we are told that *bicker* means "to move quickly." Elsewhere we learn that Wolfe's 'Burial of Sir John Moore' "acquired much posthumous celebrity." So 'The Burial' was itself buried! But, on the whole, the work is creditable.

The Teacher's English Grammar Assistant. By the Author of 'The Schoolmaster's Drill Assistant.' (Bemrose & Sons.)

THIS is evidently the work of a careful and thorough teacher, so far as his lights go, and therefore one from which other teachers really interested in their duties may derive help by "a comparison of notes." Such definitions as Syntax is sentence-making, and analysis is sentence-breaking, have merits, but they have also dangers. Is Syntax sentence-making? What, then, is composition? Mr. Norman should remember his own remarks in his Preface on the necessity of accuracy. His book would certainly have been better had his authorities been so. Let us recommend to him Dr. Morris's 'Historical Outlines of English Accidence.'

Shakespeare's King Henry the Eighth. With Introduction and Notes by William Lawson. (Collins's School and College Classics.)

MR. LAWSON seems conscious of metrical peculiarities in 'Henry the Eighth,' but he does not know exactly what they are; at least, he only half states them, and he appreciates them to a still less degree. The best part of the Introduction is the extracts from Holinshed; but we are glad to see also a sort of critical section appended. Certainly more help of this kind is wanted than is usually given. How notoriously defective are the Clarendon Press plays in this respect! Mr. Lawson's "remarks" will, we feel sure, be truly serviceable to the readers for whom he writes. The notes are slight, but for the most part sensible and sound enough. On the well-known difficulty, i. i. 80, the note (misprinting *the* for *he*, by the way) favours the suggestion that *papers* is a verb, but we doubt whether many of Mr. Lawson's readers will see how the paraphrase he gives is got out of the words, as it certainly may be. He should have explained the *must* with its bitter irony. Here is a confusion:—"A kiss was formerly the established fee of a lady's partner in the dance—a fee the lady acknowledged with a curtsy." Here an inaccuracy: "The word 'the,' in such phrases as 'the more,' . . . is distinct from the article in derivation"; for this *the*, = *this*, is the instrumental case of the other *the*. Here is another: "The

distinction between the use of 'shall' and 'will' was not recognized in Shakespeare's time"; for it is true that our present distinction was not then completely drawn, but not true that those auxiliaries were then convertible.

OUR LIBRARY TABLE.

MRS. BROOKFIELD edits the sermons of her late husband, which are published by Smith, Elder & Co., but we are more concerned with the biographical notice prefixed, which is from the pen of Lord Lyttelton. The great humourist and mighty but kindly mimic is better recorded in Lord Houghton's epitaph and in the Poet Laureate's verses than he can be in any memoir. His was one of those lives which charmed all who came within reach, but which leaves nothing to be taken hold of. Were we to say that Mr. Brookfield was one of the greatest actors that ever lived, we should be, perhaps, supposed to disparage him. He was, however, not only unrivalled in dramatic power but equalled by few in goodness as a man.

THE library of the late L. Rosenthal, at Hanover, has been long known to Jewish scholars as one of the largest in Germany. During a lengthened life the possessor spared no trouble or expense in enriching it with books relating to Judaism. After the death of the collector, in 1868, his son had it transferred to Amsterdam, and commissioned Herr Roest to make a catalogue of it. The *Catalog der Hebraica und Judaica aus der L. Rosenthalschen Bibliothek*, bearbeitet von M. Roest, 2 vols. (Amsterdam), has been carefully prepared and well printed, under the superintendence of one who has a competent acquaintance with the subject. The catalogue gives in alphabetical order the titles of books, with the authors' names, anonymous and pseudonymous publications, a large collection of Bibles and parts of the Bible, Concordances, Haftoroth, Midrash, Mischna, Talmud, Tosefta, Prayer-Books, collective works, and periodicals. At the end there is a register containing an alphabetical list of the Hebrew titles of all works described in the catalogue both in print and MS. There is also an Appendix, left in MS. by L. Rosenthal, descriptive of the greater part of his library. The number of MSS. is but small, and very few works since 1868 are noticed. As to the value of the work to bibliographers and Hebrew scholars it can scarcely be overrated. Those who have the indispensable volumes of Wolf, Steinschneider, and Zedner, will be glad to possess this additional catalogue, which supplements their deficiencies, and contains references to the two latter, where any treatise they have is registered. No library is complete in respect of all the publications of one author except they be modern and the possessor has intended to procure all that some favourite writer ever published. We do not, therefore, find fault with Rosenthal for having no more of the late Hyman Hurwitz's books than the Hebrew dirge chanted on the day of the Princess Charlotte's funeral; nor for the want of Herzfeld's last two volumes of his 'Geschichte des Volkes Israel,' and his Commentary on 'Coheloth.' But this is not the department which is of chief value. Editions of the Bible, of the Midrashim, of the Talmud, the Mischna, with all liturgical works, form the most important portion. Books relating to Jewish literature published during the last forty years are not fully given. The work may be confidently commended to all who study the Hebrew Bible or Rabbinical literature, whether they be Jews or Christians. It will help them to the knowledge of editions and commentators which cannot be safely neglected. The editor, following in the steps of Zedner, has done his work well; and the younger Rosenthal has reared a monument to his father's memory highly creditable to his piety.

MESSRS. HURST & BLACKETT have added Mrs. Oliphant's pretty *Rose in June* to their Standard Library. What can have induced them to prefix so hideous an "illustration"? Messrs. Warne & Co. have sent us cheap and convenient reprints of Miss Grant's novels, *Artiste*, *Bright Morning*,

and *Victor Lascar*, which have also been issued in the Tauchnitz Collection for the delectation of tourists.

OF all the odd reasons for the publication of a book, one given by Mr. Allen to account for the appearance of *A Souvenir of Newstead Abbey, &c.*, Illustrated, by R. Allen (Nottingham, Allen), is about the oddest:—"That venerable edifice has been adjudged, by one of America's most pleasing and popular writers, to be one of the finest specimens in existence of those quaint and romantic piles, half castle, half convent, which remain as monuments of the olden time in England." There is a gush about this passage which almost makes one tolerate the ignorance of "one of America's most pleasing" writers. Another reason for publishing this book is charmingly simple. Newstead Abbey, says Mr. Allen, who has a good deal to learn before he will become a "pleasing" writer, was "the cherished home of one of England's greatest poets, and is illumined by his brilliant genius." One needs to know very little about Byron and his conduct to "the cherished home," to be sure that he cared next to nothing for Newstead. An affectation of sentiment on this head was part of his poetical stock-in-trade, and it does not concern the mass of his readers, if they fail to see that he was not and could not have been sincere in his lamentations. But the fact is, Newstead was about the last place Byron was likely to care for, except as a peg on which to hang verses. It was a dismal, uncomfortable house; neglected, and full of melancholy memories, which latter, however, had but slight reference to Byron himself, seeing that he had little or no concern or interest in the mansion which suddenly became his. The place is now changed; the charm which once affected nearly all who visited it has given way to the influences of a new ownership, and Newstead Abbey is one of the most severely "restored" specimens of Gothic architecture this island contains. To those who feel an interest in the Abbey under these conditions we cordially recommend this book. It contains many tolerably good photographs of the interior, exterior, and grounds of the modernized residence.

MR. DICKS has published Pope's Works at a shilling. This, we should imagine, is the lowest price at which they have ever been issued.

WE have received the *Report of the Free Library Committee of Leicester*. The Library has been enlarged, and the debt incurred last year has been paid; but the issues of books show a decrease. From New South Wales we have the *Report of the Sydney Free Public Library*, which appears to be prospering. Few committees of Free Libraries have for chairman such a scholar as Dr. Badham.

LIST OF NEW BOOKS.

Theology.

- Campton and Beamon's *Prayer-Book Interleaved*, 8th ed. 7/6
 Fathers of the Church, Vol. 3, 12mo. 5/ cl.
 Guide to Heaven, ed. by Rev. T. T. Carter, new ed. 1/ cl. swd.
 Holy Angels (The), Their Nature, &c., 12mo. 6/ cl.
 McColl's (M.) *Lawlessness, &c.*, 2nd ed. 8vo. 13/ cl.
 Parnell's (F.) *Arx Pastoris*, 12mo. 2/ cl.
 Secret Warfare of Freemasonry against Church and State, 5/
 Shaw's (M.) *Position of the Celebrant at the Holy Communion*, 3rd ed. 8vo. 5/ cl.
 Van Oosterzee's *Year of Salvation*, Vol. 2, cr. 8vo. 7/6 cl.

Law.

- Higgins's (C.) *Digest of Cases Relating to the Law of Letters Patent*, 8vo. 21/ cl.

Fine Art.

- Greenwell's *Mechanical Drawing Pocket*, 24/

Poetry.

- Acton's (P.) *Sonnets and the Consolation to Livina*, cr. 8vo. 4/6 cl.
 Brooks's (S.) *Wit and Humour Poems from Punch*, cr. 8vo. 7/6 cl.
 Cameron's (W. C.) *Light, Shade, and Tint Poems*, cr. 8vo. 6/ cl.
 Love Lyrics and Valentine Verses, Satirical, cr. 8vo. 1/ swd.
 Veitch's (J.) *The Tweed, and other Poems*, cr. 8vo. 5/6 cl.

History.

- Bismarck (Prince), *A Biographical Sketch*, by W. Görlach, 2/
 Collins's *Library Atlas*, 100 Maps, Letter-press by J. Bryce, 21/
 Gould's *Lives of the Saints*, Vol. 9, cr. 8vo. 7/ cl.
 Legg's (J.) *Life and Teachings of Confucius*, 4th ed. 10/6 cl.
 Lloyd's (W. W.) *Age of Pericles*, 2 vols. 8vo. 21/ cl.
 McDonald (Flora), *Life of*, by her Grand-daughter, new ed. 8/6
 O'Clery's *History of the Italian Revolution*, First Period, 7/6
 Troubles of our Catholic Forefathers, 2nd series, 8vo. 14/ cl.

Geography.

- Caligiani's *New Paris Guide*, 1875, 12mo. 5/ cl.

Philology.

- Caldwell's (Rev. R.) *Comparative Grammar of the Dravidian, or South Indian Family of Languages*, 2nd ed. 8vo. 23/ cl.
 Johnston's (R.) *Civil Service Spelling-Book*, 6th ed. 1/3 cl.
 Latham's (R. G.) *Elementary English Grammar*, new ed. 3/6
 Latham's (R. G.) *Handbook of the English Language*, 9th ed. 6/

Science.

- Bennett's (J. H.) *Researches into the Antagonism of Medicine*, 8vo. 3/6 cl. limp.
 Fayer's (J.) *Royal Tiger of Bengal*, cr. 8vo. 5/ cl.
 Ganot's *Natural Philosophy for General Readers*, 2nd ed. 7/6
 Helmholtz (H. L. F.) *On the Sensation of Tone*, 3vo. 38/ cl.
 Morgan's (N.) *Skull and Brain*, 12mo. 3/ cl.
 O'Sullivan's (D.) *Principles of Arithmetic*, 3rd ed. 12mo. 3/6 cl.
 Taylor (A. S.) *On Poisons*, 3rd ed. cr. 8vo. 16/ cl.
 Tyndall (J.) *On Sound*, 3rd ed. cr. 8vo. 10/6 cl.
 Tyndall's (J.) *Six Lectures on Light*, 2nd ed. cr. 8vo. 7/6 cl.

General Literature.

- Colonel Dacre, 12mo. 2/ bds. (Select Library of Fiction.)
 Croch's (W. D.) *Double Acrostics from Shakespeare*, 2/6 cl.
 De Balzac's *Unrequited Affection*, 12mo. 2/ bds.
 Dickens's (C.) *Little Dorrit*, Vol. 2, 8vo. 10/ cl. (Illustrated Library Edition.)
 Dilke's (C. W.) *Papers of a Critic*, 2 vols. 8vo. 24/ cl.
 Goschen's (G. P.) *Theory of the Foreign Exchanges*, 8th ed. 6/
 Kardec's (A.) *Spiritualist Philosophy*, cr. 8vo. 7/6 cl.
 King's (K.) *Lost for Gold*, 12mo. 2/ bds. (Select Library of Fiction.)
 London Society, Vol. 27, 8vo. 10/6 cl.
 Loth's (J. T.) *Ancient and Accepted Scottish Rite*, 4to. 15/
 Marryat's (A.) *Friendly Words for our Girls*, cr. 8vo. 1/6 cl.
 Nadai's (E. S.) *Impressions of London Social Life*, cr. 8vo. 7/6 cl.
 Potter's (F. S.) *Melcomb Manor*, imp. 16mo. 5/ cl.
 Reader's (C.) *Take Care Whom You Trust*, 12mo. 2/ bds.
 Smith's (Mrs. M. E.) *Tit for Tat*, 3 vols. cr. 8vo. 31/6 cl.
 Thomas's (A.) *No Alternative*, 12mo. 2/ bds. (Select Library of Fiction.)
 Three Northern Love Stories, translated from the Icelandic by Magnússon and Morris, cr. 8vo. 10/6 cl.
 Stegall's (J. H.) *The Suffolk Gipsy Girl*, 12mo. 2/ bds.
 Villa Gardener, Vol. 5, royal 8vo. 5/ cl.

LORD CARNARVON'S COPYRIGHT BILL.

BY the "Canada Copyright Bill," introduced into the House of Lords by Lord Carnarvon, our Legislature is asked to sanction what is, in theory at least, a considerable change in the rights of English authors in that country; and the measure has this peculiarity, that however much Parliament might be desirous of modifying it, practically it has no power to do anything but to accept or reject it as it stands. In itself the Bill does nothing but empower our Executive to assent to the Copyright Bill passed a few weeks since by the Canadian Legislature; but this Bill is printed at length in the schedule, and is, of course, the most important part of the document.

In order to understand in what way literary property is really affected by this measure, it is necessary to glance once more at the history of English authors' rights in Canada.

As long as copyright law has existed it has been unlawful to reprint in a British colony or possession any English copyright work without the consent of the author or his assignees, and this principle may be said to have been strictly observed. In Canada, for example, to this day no publisher ever attempts to reprint an English copyright book without authority. But it is not merely by reprinting in a colony that the English author may be injured. The importation into Canada of piratical reprints from the United States or elsewhere is just as injurious to him; and this practice had, even as early as the beginning of the present century, become sufficiently established to be regarded as a grievance. Hence the Imperial Copyright Act of 1801 imposed penalties on any one who, in any part of the United Kingdom or British dominions, should print, reprint, or import copies of any English copyright work not sanctioned by the author or proprietor. It is, however, proverbially one thing to enact a law and another thing to be able to enforce it; and this was found to be peculiarly the case in this instance; for the Canadians had not only acquired an appetite for United States reprints, but had facilities for obtaining an abundant supply. Hence the practice complained of, instead of diminishing, went on increasing with the growth of population and the increase of the reading public on the American continent. So the matter stood when our Copyright Act of 1842 again declared that copyright should extend not only to Great Britain, but to the British dominions. So it stood again when, three years later, an Act was passed absolutely forbidding the importation of unauthorized reprints into British possessions, "notwithstanding any

bye-laws, usages, or customs in practice or pretended to be in practice"; for all these remedies, it will be observed, only re-enacted the law as it had been, and, as might be expected, they were all equally inoperative.

As it appeared from all this that it was impossible to stop the entry of piratical reprints by merely declaring them to be unlawful, some persons began to consider whether it might not be well to legalize a system which could not be suppressed, on condition of some little advantage being secured. Hence, on a suggestion coming from Canada, our Executive was, by an Act passed in 1847, empowered to sanction the importation of reprints, on condition that due provision should be made for the protection of the author. Accordingly, the Canadian Government passed the Bill of which so much has lately been heard, whereby the long-established trade in pirated books was for the first time recognized by law, the Canadian Government undertaking, on the other hand, to levy a certain duty on such importations, to be handed over to the English author as compensation. This latter condition was, in fact, the "due provision" which appeared to our Government to justify them in giving Imperial consent to the Canadian Bill. In practice, however, the remedy again proved illusory. To examine consignments of reprints, to determine which were copyright and which not, to ascertain who were the authors or their assignees, to assess the value and calculate the duty were no easy tasks; and Canadian Custom officers would be something more than human if they had entered very zealously into the work on behalf of foreign authors. We have the authority of Mr. Rose, the Canadian Minister of Finance in 1868, for saying that reprints of English works were mysteriously imported in editions of a thousand at a time, and openly sold in Montreal without an entry of the fact appearing at the Custom-house. How this was of little importance; every English author knows that the protection promised by the Act has turned out to be no protection at all.

Thus, up to a very recent date, English authors' rights in Canada may be said to have been a dream. In principle they were almost perfect—in practice they were worthless. Nor, in all probability, would any approach to a remedy have been devised but for the circumstance that the state of things was found to be more and more opposed to the interests of a respectable portion of the Canadian public, namely, the Canadian publishers. It was manifestly hard upon them that a rival in a neighbouring country might not only reprint, while they were forbidden, but might send his reprints across the border under conditions which were practically no impediment. As the importance of the Canadian book-trade has increased, so has this grievance become more intolerable. Hence it is the Canadian publishers who have set their wits to work to find a remedy, and to seek the assistance of their Legislature. More than one attempt has been made in this direction; and, in 1868, a Canadian Act was passed, the provisions of which have been generally respected, although the English lawyers deny that it is in force, because the Crown had really no power to sanction it. The Act at present under consideration is the latest of these attempts; and, should Lord Carnarvon's Bill become law, it will, of course, immediately receive Imperial sanction.

To the English author the value of the Canadian Bill is that it not only puts it in his power to render any importation of piratical reprints unlawful, but provides him with an efficient means of keeping them out of the colony. It must be obvious that nothing short of absolute prohibition can be effective. Piratical copies never appear in England for sale with the exception of a stray Tauchnitz or Harper at a book-stall; for even this might be seized and confiscated by the author, if he thought it worth while. If, in like manner, the mere existence of a piratical copy in Canada proved its unlawful character, a great step would have been gained. But it must be made the interest of somebody on the spot to be vigilant and active in

the matter. This element would be at once supplied by the Bill, which enlists the Canadian publisher in the English author's cause by making reprinting in Canada a condition of protection. The "interim protection," though extending only to one month after first publication elsewhere, is also a valuable concession, for it enables the author, on payment of the trifling fee of 50 cents, to protect himself against the flood of American reprints, and gives him at least that time to get out his Canadian edition, whereas at present he has no protection at all. The Act, it may be remarked, extends not only to British authors, but to authors in countries having copyright conventions with us, and it applies to translations. It embraces also, not merely books and contributions to periodicals, which may be specially protected, but music, maps, prints, photographs, and other works of art. The fees which it prescribes are generally moderate, nor are its regulations with regard to deposit of copies and registration either burdensome or vexatious. It is true that, in accordance with the law of the United States, it limits the term of copyright to twenty-eight years instead of our English term of forty-two, with a provision, also borrowed from the United States law, for a further term of fourteen years if the author shall be living at the end of that time or shall have left a widow or child; but this difference is practically of little importance. That the Canadian legislature is in earnest in the work of protecting authors and artists, is evidenced by the fact that it does not leave them to bring actions for damages, but imposes penalties, and authorizes seizure of copies, plates, &c.

If the substantial provisions of the Act ended here, it would be obvious that English authors would do well to accept this settlement of what seemed till lately a hopeless question. At the worst it would leave them pretty nearly where they were. One month, it is true, though ample time for an author who is popular and sought after, is but a short time for making terms with a publisher in Canada in the case of an unknown author. But even an unknown author who had received the honour of being pirated and smuggled into Canada would certainly be "sought after" next time. There is, moreover, a clause in the Act which makes it possible to obtain a copyright at any time, even after the interim protection has expired, by simply reprinting in Canada, whereupon, in the case of any one being in possession of piratical copies, "the burden of proof" would lie upon him to show that he had imported them paying duty before the copyright had been so obtained; and after that, of course, no other unauthorized copies would be admitted.

There are, however, certainly some points in which this Bill is capable of improvement. English authors are indebted to Mr. Daldy for drawing attention, while the measure was before the Canadian Legislature, to the dangerous ambiguity of the following clause, numbered 15:—"Works of which the copyright has been granted and is subsisting in the United Kingdom, and copyright of which is not secured or subsisting in Canada . . . shall, upon being printed and published, or reprinted and re-published in Canada, be entitled to copyright under this Act."

On the face of it, this clause certainly appears to imply that a printer in Canada could create an exclusive copyright for himself by simply reprinting any English work if the author had neglected to do so. And this, be it remembered, must apply, if at all, not only to future books, but to all copyright works now existing and not already reprinted in Canada. Such an interpretation would be contrary to the whole spirit of the Act; and it is difficult to believe that the words, "with the consent of the author," have not been accidentally omitted. The doubtful character of the clause, however, affords ample justification for demurring to the Canadian Bill, although the measure, even as it stands, would certainly improve the position of our authors in the Dominion.

It has been said, with much truth, that the English author has so little to lose in the Colonies,

that he may approach any scheme for change with that sort of confidence which a penniless traveller is supposed to feel in the presence of the robber. But he has at least one "coign of vantage." The Canadian publishers do not pretend, and, to do them justice, have never shown any wish to pretend, that they could, as the law stands, reprint an English copyright book without the author's consent. But whatever may have been the intention of the framers of the Act, there is good reason to fear that the clause referred to would, for the first time, give them that power in a vast number of cases; and, if so, it is clearly the business of Parliament to withhold its sanction from Lord Carnarvon's measure until the Canadian Bill has gone back, to be re-passed in a less ambiguous form.

MOY THOMAS.

THE TEMPLE OF JERUSALEM.

June 27, 1875.

UNDER cover of a shower of scornful remarks, Mr. Fergusson has completely changed his front with reference to the columniation of the Royal Cloister.

It being pointed out by me that columns of 5 feet 6 inches diameter (as proposed in his text and woodcut, Article "Jerusalem," Smith's 'Biblical Dictionary,' p. 1020), if spaced according to ordinary rules, would require a greater extent than the 600 feet which he accords to outer court of Temple, Mr. Fergusson now considers that sound criticism will not allow of such a diameter, and forthwith proceeds to prove that the "lower diameter of these columns, according to Josephus, was 3 feet, neither more nor less."

The result of this sudden change in his dimensions is somewhat startling, for the superb Stoa, on whose magnificence he expatiated in former days, now becomes dwarfed by him to half its former height, and is reduced to the size of the courts about the great temples of Palmyra and Baalbec. How does this alteration accord with the remark of Josephus, that "This cloister deserves to be mentioned better than any other under the sun"?

I do not propose to point out the many difficulties in which Mr. Fergusson is involving himself by this alteration, for it is one which does not appear to stand the test of "sound criticism." He deduces the diameter from a single remark in Josephus as to the height of shaft being 27 feet, and ignores another passage where it is given as 25 cubits, and also the passages where the height of 50 feet is given to the colonnade, and where the circumference itself is given.

Again, Mr. Fergusson falls back upon an old argument of his, stating that the vault of the south-eastern angle could not have supported the columns of the cloister. Of course they could not, as the present vaults did not exist at that time. Any practical architect or builder who has studied the subject would be able to inform Mr. Fergusson that these vaults are a reconstruction, and I would also refer to Major Wilson's remarks in the Ordnance Survey notes:—"The piers of that portion of the vaulting east of the Triple gate are a reconstruction with old material."

Mr. Fergusson's treatment of me is somewhat amusing. He appears to arrogate to himself the position of judge, pronouncing in favour of his own cause, and attempts to cover my propositions with ridicule.

I assume that he does this in order to bias your readers on his behalf, and to cover his retreat, as he certainly cannot do it for the purpose of convincing me. Surely such a method of influencing opinion is not worthy of a cause he asserts to be so strong, and there can be no doubt that it does not tend to assist in throwing light upon a subject about which so many are earnestly interested.

CHARLES WARREN.

THE DISCOVERY OF AUSTRALIA.

Athenæum Club, June 23, 1875.

AN anonymous contributor to the *Journal des Débats* of the 23rd of June has written a long article on the early discoveries of Australia, in

which, of necessity, he has had recourse to my researches on the subject, but, unfortunately, with so little accuracy, that the article, except where he has translated my own words, is a tissue of blunders from beginning to end. In referring to myself he entirely suppresses my name, but being, perforce, compelled to speak of me as the discoverer of certain documents which I first made known to the world, and without which he would himself have had nothing to say, he alludes to me as "a member of the Geographical Society, employed in the British Museum." The only work of mine treating on the early discoveries of Australia, in which my connexion with those two bodies is mentioned, is the 'Life of Prince Henry the Navigator,' on the title-page of which my name and position are given in full. This suppression, therefore, is unmistakably intentional, and, as a matter of fact, every intention *must* have a motive. Whatever that motive may be, the act of discourtesy is but a negative injustice to myself, which I could well afford to pass by unnoticed; but when serious blunders are made with respect to that which I have written and done, it is time that I put in an appearance, and, in my own name, correct the mistakes of the offender. In the first place, he states that *last year* I discovered in the British Museum a MS. map bearing the inscription, "Nuca Antara discovered in 1601 by Manoel Godinho de Eredia, by order of the Viceroy Ayres de Saldanha." It was in 1861 that I found this map. He then says that "the person who found the map" read "a memoir on it to the Geographical Society," which neither I nor any one else ever did. My memoir was printed in the *Archæologia*, published by the Society of Antiquaries. He then says that shortly after the appearance of this memoir, M. Ramos Coelho found, in the Torre do Tombo, a letter signed by Manoel Godinho de Eredia himself, which definitely settled the question. The question had been settled by myself long before this letter was found, but in a manner very different to that which the writer supposes, for no sooner did the original report of Eredia to Philip the Third turn up in the Burgundian Library at Brussels, from which an extract was obligingly sent me by his Excellency Chevalier d'Antas, the Portuguese Minister there, than I was enabled to demonstrate that the whole thing was a falsehood, and Eredia a gross impostor. This unfortunate letter more recently found in the Torre do Tombo is but a link in his vile imposition, and if the distinguished gentlemen, including Mr. Lesseps of Suez, who commented upon it when it was read at the late meeting of the Académie des Sciences, had seen my later memoir, they would have been saved from making some very grave mistakes.

R. H. MAJOR.

Literary Gossip.

MR. RYE has resigned the keepership of the printed books in the British Museum. The vacancy will be filled up very shortly. We regret extremely to hear that bad health was the cause of Mr. Rye's retirement, and that his illness excites serious uneasiness among his friends.

MESSRS. DULAU & Co. have in the press a work on 'The Violin: its famous Makers and their Imitators,' by Mr. George Hart. The author treats of the origin, history, and development of the instrument, and his book is illustrated by wood engravings from photographs, which represent the exact outlines and proportions of the masterpieces of Antonius Stradivarius, Amati, Bergonzi, and others, including the celebrated violin by Joseph Guarnerius, on which Paganini achieved his marvellous successes. The authorities of the Museum at Genoa for some time declined to accede to Mr. Hart's request to be allowed to photograph the "Guarnerius," the instrument

not having been touched since it was placed in the glass case about the year 1840; but at last he obtained a photograph.

BARON GRANT took possession of the *Echo* on Wednesday, and on the same day Mr. Arthur Arnold retired.

INTELLIGENCE has been received from the Bermudas of the death of Mr. M. G. Keon, the Colonial Secretary. Mr. Keon, who was educated by the Jesuits, first attracted attention by a panegyric on the Society of Jesus, which appeared in the *Oxford and Cambridge Review*, and which was generally attributed, at the time, to the Hon. G. Sydney Smythe, afterwards Lord Strangford. In 1846, Mr. Keon published a History of the Jesuits. He was a contributor to numerous periodicals, and was several years on the staff of the *Morning Post*. For a time, he lived at Calcutta, and edited the *Bengal Hurkaru*. In 1859, he was appointed Colonial Secretary at Bermuda. His last publication, we believe, was a novel, called 'Dion and the Sibyls,' which Mr. Bentley issued in 1866 (*Athen.* No. 2007, pp. 493-4).

AN authorized English translation of the 'Recollections of Col. de Gonneville,' edited from the French by Charlotte M. Yonge, author of 'The Heir of Redclyffe,' &c., will be shortly issued by Messrs. Hurst & Blackett. A new novel, entitled 'Fay Arlington,' by Miss Anne Beale, will be published this month by the same firm.

OUR readers may remember some letters which we published fully five years ago, and which threw a good deal of light on the pleasant proceeding of the persons employed to hawk works published in numbers. An action, the result of which is of some interest to those who subscribe for works offered by book-cavassers, has just been decided in the Sheriff's Court of Perthshire. A lady resident in Perth disputed a claim, amounting to nearly 20*l.*, for an illustrated work, to which, it was alleged, she had subscribed. The canvasser for the publishers called on the lady in September, 1871, and her written order, bearing that date, was produced in evidence. It appeared, however, that the order stated that the work was to be issued periodically, instead of which it was delivered in a complete form in March last. The Sheriff, taking this into account, and the length of time that had elapsed, gave a decision in favour of the defendant, with costs, we are glad to say.

SOME time ago we spoke of the extreme rarity of the autographs of Rabelais. We may now return to the subject. The Sheffield General Infirmary possesses a well-preserved copy of the Aldine *editio princeps* of Galen, published in five volumes, in 1525. The name of Rabelais, Latinized, is written on the title-pages of two of the volumes. There are also many manuscript marginal notes. The first volume has a leaf of manuscript Greek bound with the rest to fill a gap. Dr. Law, one of the physicians of the Infirmary, has had photographs taken, of which he has been good enough to send us copies, of the title-pages of the first and second volumes and one page of the manuscript Greek. Possibly, the words on the second volume, "Francisci Rabelesi καὶ τῶν αὐτοῦ φίλων," are in the handwriting of Rabelais. The MS. page was certainly not written by the same hand. On the first title-

page, following the name of Rabelais, "nunc demum Alexandri Cooke" is written in—though the photograph does not show this—different ink. On the fly-leaf the following note has been written by this Alexander Cooke:—

Hos quinq: Tomos Galeni Operum
Lugduni Gal: comparavi quos e Libris
Celeberrimi Rabelasi quondam fuisse
Autographum testatur. A. C.
Rabelasus Aphorismos Hip: & deinceps Galeni
Artem medicam frequenter Auditorio Mons.
pessuli publicè enarrabat An. 1531.
Vid. Epist. ejus dedicat: in Aph. Hip.

One of the title-pages, not photographed, has in writing, "nunc vero Fran. Pencellus me habet." The volumes would require to be submitted to a more careful examination before we pronounce a decided opinion on the supposed autograph. Does anyone know who Alexander Cooke was?

WE have received a note from Dr. Barlow, in which that learned scholar says:—

"Will you permit me to remark that in the notice of my 'Sei Cento Lezioni,' etc., in the number of the *Athenæum* for June 19, there is a slight error in the statement that the only two copies of the Naples edition of the D. C. known to exist are the two at Naples, which are mentioned in the Preface. There is a copy at Althorp, in Earl Spencer's library, to which allusion is occasionally made. In reference to the reading of Inf. V., v. 102—*mondo* for *modo*—your reviewer does not seem to be aware that this is now a received reading, on the authority of numerous Codici. I believe I was the first to establish it in my essay on Francesca da Rimini, first printed in 1859, and recently reprinted; but I was not the first to notice it, the Abbate Mauro Ferranti, of Ravenna, has the merit of having first drawn the attention of Italian Dantoflists to the circumstance."—We are sorry for our mistake, but we are still a little sceptical of the correctness of *mondo*.

MR. CHARLES GIBBON has in the press a new novel, entitled 'What Will the World Say?'

OUR Lisbon Correspondent writes under the date of June 18:—

"The well-known Portuguese poet and prose writer, Viscount de Castilho, died to-day of cerebral disease, at the age of seventy-five years. The Viscount was one of the foremost names in Portuguese letters; his poems entitled 'Primavera,' his translations of Ovid, Goethe, and his last work, a translation of the 'Midsummer Night's Dream' of Shakespeare, into verse, will immortalize his name. The Viscount was a member of the Royal Council, and had the decorations of the Rose, and the Tower and Sword. When very young, the Viscount lost his sight, and, like our own Milton, in his later days, the spirit of poetry served as a consolation to his spirit, and alleviated his hours of darkness. Several of the Viscount's best pieces are on this theme of blindness, and we cannot help being often reminded of Milton's muse when reading them."

ITALY, some years ago, claimed the invention of typography as a discovery of the Peninsula, and, as was mentioned in the *Athenæum* of December 1, 1866, erected on this account, at Feltre, a monumental statue to Pamfilo Gastaldi. Now *Il Propugnatore*, and various other Italian reviews, announce the publication, by M. Giuseppe Turrini of an 'Imitation of Jesus Christ,' written in the language of the thirteenth century, by a Benedictine monk, Giovanni Gersenio da Vercelli, who lived at the beginning of the thirteenth century. This new claim, if well grounded, would, perhaps, settle the vexed question of the authorship of the 'Imitation.'

AN action for libel tried the other day deserves a word of remark. The *Educational Reporter* published last January a paragraph calling in question, quite groundlessly, it seems, the qualifications for his post of one of the Professors in the Royal College of Science at Dublin. The paper subsequently printed an humble apology, and gave up the name of the sub-editor as the writer of the libel. The Professor, however, insisted on knowing from whom the information had come which had led to the insertion of the paragraph, and, as this was refused, he brought an action. The jury gave him 75*l.*; but, as the Judge remarked, there is "no positive rule requiring a publisher to give up a name," and we are glad the *Reporter* did not yield, and it should not have given up the name of the sub-editor. There are a good many people who seem disinclined to recognize the fact that in this country the press is anonymous, and think they have a right to know who is the author of every article or even sentence that displeases them.

WE recently recorded the death of Mr. J. W. Baines, one of the proprietors of the *Leeds Mercury*. We have now to announce the decease of another of the proprietors of that paper, Mr. Alexander Ritchie, who died on the 27th of June, at Hastings, aged seventy-nine.

THE prospectus of a new literary periodical, entitled *Cervantes*, has been issued at Madrid, the profits to be devoted to the erection of a monument at Alcalá de Henares, in memory of the author of 'Don Quijote.'

SCIENCE

Climate and Time in their Geological Relations.
By James Croll. (Daldy, Isbister & Co.)

THIS is one of the most philosophical contributions which have been made to the science of geology within the last half century. Every page of this volume is distinguished by close and earnest thought, and the conclusions arrived at by the author are, whether we accept them or not, the result of striking powers of deductive analysis. We have read Mr. Croll's book with considerable interest, and we have profited by the reading, but our readers should know, that, from the first page to the last, we find ourselves compelled to hold opinions which are opposed to his. "What are the agencies," our author asks, "by which the deepest valleys and the highest hills have been produced?" He replies:—

"The valleys were not produced by violent dislocations nor the hills by sudden upheavals, but were actually carved out of the solid rock silently and gently by the agencies to which we have referred," namely, "the air, rain, frosts, springs, brooks, rivers, glaciers, icebergs, and the sea. These tools have been at work from the earliest times of which any geological record has been preserved."

Having looked at Nature in her varied forms, with an earnest desire to understand her works, we cannot bring ourselves to believe that, through all time, the physical features of the Earth's surface have been produced by the gentle powers of those agencies alone. Even the mountain masses of our own islands, and the contorted rocks of our western coasts, bear impressed upon their

forms the enduring evidences of volcanic fires and of earthquake throes. The valleys of denudation, so called, of Wales, and the widespread plains of central England, appear to us, unmistakably to preserve the evidences of fearful cataclysms of rolling torrents to which the most rapid of existing rivers are but as gentle streams.

"Climatic agencies," writes Mr. Croll, "are not only the factors which carved out the rocky face of the globe into hill and dale, and spread over the whole a mantle of soil, but by them are determined the character of the Flora and Fauna which exist on that soil." True! but we have just been told that heat is the physical force regulating those climatic changes, at one time producing a tropical, and, at another, a vigorous or arctic climate. The influences of solar heat is even now shown in the terrors of the typhoon, and, although we may regard our earth as comparatively in a period of repose, we still have indications of the force of terrestrial heat in the outbursts of volcanoes, and the convulsive agonies of the earthquake.

It is true, beyond question, that, looking upon the world as we see it, "whether as regards the great physical changes which are taking place on the surface of our globe, or as regards the growth and distribution of plant and animal life, the ordinary climatic agents are the real agents at work, and that, compared with them, all other agencies sink into insignificance." But, looking back, it is not difficult to reach a period when the earth was a chaotic mass, without organization or life, when changes were in progress, fitting the surface of our planet for the Flora and the Fauna, which could only exist when a period of repose had been accomplished. Having honestly stated the points on which we differ from our author, it becomes the more pleasant to us to indicate the points of agreement with him. The mistake, as it appears to us, made by Mr. Croll,—who is only adopting the prevailing views of modern geologists,—is that of disregarding the lithological phenomena which belong to a period antecedent to the appearance of an organized creation. The principles of geology, he tells us, are the laws of geology, and the laws of geology are the methods by which they produce their effects. The mutations of our planet are the result, therefore, of the action of physical forces, the same now, yesterday, and for ever, but differing infinitely in the quantity of force, which is brought to bear, in a given time, on the production of a tangible result. It is sufficient for our purpose that Mr. Croll admits "that our globe has not only undergone changes of climate but changes of the most extraordinary character." Geology has discovered that at one time not only an arctic condition of climate prevailed in our island, but that ice covered the greater portion of the now temperate zone; while, at another period, Greenland and all the arctic regions, probably to the North Pole, were covered with a rich and luxuriant vegetation.

To account for those extraordinary changes is the problem which this volume attempts to solve. All the speculations of those geologists and astronomers who have dealt with the question are cautiously and logically examined. The idea which has prevailed, that the great changes of climate indicated by geological

phenomena could not have resulted from any change in the relation of the Earth to the Sun, is skilfully combated, and it is shown that purely astronomical causes could not produce the effects observed. It is quite impossible in our limited space to follow out the line of argument pursued by Mr. Croll. Suffice it to say that the *deflection* of ocean currents, produced by variations of the Earth's eccentricity, is thought to be the most important of all agencies in bringing about the Glacial epoch. Geological facts are given, which go to prove that the long epoch known as the Glacial was not one of continuous cold, but consisted of a succession of cold and warm periods, and the evidence is strong which shows that during the geological history of the globe a succession of glacial epochs, corresponding to the secular variations in the eccentricity of the Earth's orbit, must have occurred. Having in a philosophical manner developed this idea, and advanced it to the position of a theory, our author continues—we quote now from his Introduction:—

"If the Glacial epoch resulted from a high condition of eccentricity, we have not only a means of determining the positive date of that epoch, but we have also a means of determining geological time in absolute measure. For if the glacial epochs of prior ages correspond to periods of high eccentricity, then the intervals between those periods of high eccentricity become the measure of the intervals between the glacial epochs."

Computing, then, the eccentricity of the Earth's orbit and the longitude of the perihelion, from formulæ supplied by Leverrier, Mr. Croll gives a series of tables, which appear to show that we have the date of the glacial epoch at a period beginning about 240,000 years since, and extending down to about 80,000 years ago. This, be it remembered, represents one only of those periods, when temperate Europe was covered with glacial ice. It shows us, however, how impossible it is to form an adequate conception of the length of geological time. "It is something," says Mr. Croll, "too vast to be fully grasped by our minds." He continues in the following fine passage:—

"Geological phenomena tell us most emphatically that these periods must be long; how long they have hitherto failed to inform us. Geological phenomena represent time to the mind under a most striking and imposing form. They present to the eye, as it were, a sensuous representation of time; the mind thus becomes deeply impressed with a sense of immense duration; and when one under these feelings is called upon to put down in figures what he believes will represent that duration, he is very apt to be deceived. If, for example, a million of years as represented by geological phenomena, and a million of years as represented by figures, were placed before our eyes, we should certainly feel startled. We should probably find that a unit with six ciphers after it was really something far more formidable than we have hitherto supposed it to be. Could we stand upon the edge of a gorge a mile and a half in depth, that had been cut out of the solid rock by a tiny stream, scarcely visible at the bottom of this fearful abyss, and were we informed that this little streamlet was able to wear off annually only one-tenth of an inch from its rocky bed, what would our conceptions be of the prodigious length of time that the stream must have taken to excavate the gorge? We should certainly feel startled when, on making the necessary calculations, we found that the stream had performed this enormous amount of work in something less than a million of years."

Having dismissed the consideration of the question of the influences of glacial action through this long period of time, our author proceeds to examine the rate of subaerial denudation since the close of the glacial epoch. "In order to determine the present rate of subaerial denudation, we have only to ascertain the quantity of sediment carried down by the river systems." Adopting this, he proceeds to show that the general terrestrial surface of the globe is lowered, by the operation of atmospheric causes, at the rate of about one foot in 6,000 years, and that consequently the depth of the ocean must be lessened in a corresponding degree. Before any considerable change, therefore, can take place in the present appearance of the surface of the Earth, how vast a period of time must elapse!

GEOGRAPHICAL NOTES.

THE Government, at the last hour, have resolved on appointing a Commissioner to represent this country at the approaching Exhibition in connexion with the International Congress of the Geographical Sciences at Paris. The Commissioner, we believe, will be Lieut.-Col. T. G. Montgomerie, R.E. The Exhibition opens on the 15th of July, and will be only moderately well supplied with British productions in cartographic art and geographical appliances.

One of the most destructive earthquakes on record laid waste, on the 18th of May, the district of Cucuta, in the South American Republic of Columbia. Cucuta was destroyed entirely, and most of its inhabitants perished. Five other towns suffered more or less severely, and it is estimated that, out of a population of 35,000, no less than 16,000 were killed, and the remainder rendered homeless. The catastrophe terminated in a volcanic eruption.

Dr. Haydon, the United States geologist, is continuing this season his explorations in the western territories. His party has been reinforced by Drs. A. S. Packard and P. R. Uhler, two of the leading entomologists in America, who will make a tour of the region under examination, and whose observations will be published as an Appendix to Dr. Haydon's annual Report.

METEOROLOGICAL NOTES.

In the *Revue des Deux Mondes* of last week, M. J. Clavé has an interesting and instructive paper 'On the Influences of Forests on Climates.' He shows that the evaporation from the surface of the Earth is five times greater in the open country than in forests. The melting of snow is retarded by the presence of trees, and they occasion a more gradual outflow of water. Thunder-storms are said to be less frequent in wooded countries, and that they suffer considerable amelioration of force. It appears, according to M. Clavé, that trees act by forming channels for the discharge of electricity from the atmosphere, and that hence they are protected from hail. The whole question, which is, in France especially, at the present time, exciting much attention, is treated in a philosophic spirit and with great care, the conclusions clearly showing that forests exert a powerful influence on meteorological phenomena.

A striking example of the effect of trees in condensing atmospheric moisture is afforded by an account in the *Gardeners' Chronicle*, in which Mr. Bell describes the improvement in the climate of Ascension Island consequent upon planting trees.

In *Les Mondes* for the 27th of May will be found, under the section "Chronique de la Physique du Globe et de la Météorologie," some interesting notes 'Sur les Orages d'Hiver sous le Climat de Paris.' A list is given of divers storms, of which records have been preserved, in times anterior to the present.

L'Institut of the 26th of May gives, in its "Chronique," some details extracted from the

Official Journal of Algiers, of the establishment and organization of Meteorological Commissions recently founded in the three Algerian Departments. These three departments are united with those of Tunis and Morocco, and the care of controlling all the observations has been confided to M. Le Général Farre. These observations are to be transmitted to the Meteorological Society of France, who have undertaken the charge of their publication, under the direction of M. Charles Sainte-Claire Deville.

A short time ago Herr Groneman advanced an hypothesis, to account for some of the phenomena of the aurora borealis, by reference to the action of the Earth's magnetism on the, so-called, cosmic dust, which is known to contain magnetic particles. In the last part of the *Archives Néerlandaises des Sciences*, Herr E. H. Von Baumhauer calls attention to the fact that he enunciated very similar views more than thirty years ago. The author takes occasion to review the observations of the two Nordenskjölds on the occurrence of nickeliferous iron in the cosmic dust of the Arctic regions, and also notices the spectroscopic observations on the aurora made during the Swedish Expedition, by MM. Parent and Wykander. Von Baumhauer maintains that these observations lend support to the theory for which he claims priority.

Among the papers in the *Zeitschrift* of the Austrian Meteorological Society, we find the concluding part of Dr. Ucke's paper on atmospheric oxygen, in which he gives tables showing the variations in the proportion of oxygen at different seasons, taking the mean of all stations together and also taking the stations separately.

Dr. Mann, the President of the Meteorological Society, has recently read an important paper, 'On some Practical Points connected with the Construction of Lightning-Conductors.' Among the conditions necessary for efficiency, he reckons a sufficient size and perfect continuity of the rod, free earth-contacts, and the employment of sufficient points above to dominate all parts of the building. He insists also on the importance of terminal points to the conducting system wherever any part of the structure comes within a certain distance, and on the necessity of avoiding all lower conducting divergencies within striking distances of the conductor.

To the last volume of the *Repertorium für Meteorologie*, M. Köppen contributes a valuable paper, in which he discusses the dependence of the climatic character of the winds on their origin; whilst Capt. Kikatcheff traces the distribution of barometric pressure throughout Russia.

The Monthly Record of Observations in Meteorology, taken at the Melbourne Observatory for September, 1874, gives the barometric mean as 29.790 inches; the mean temperature for the month as 50.5°, being 2.8° lower than the average for the preceding sixteen years, and the lowest on record during that year. The quantity of ozone was in the mean 141°, being 2.6 higher than the average of the preceding thirteen years.

Prof. H. Fritz, in the *Central-Blatt für Agrikultur Chemie*, states that he finds the seasons when hail-storms are most frequent are those in which the spots on the sun are most plenty, and that when aurora is frequent during the winter, hail-storms occur more often in the following summer.

PROF. D'ARREST.

HEINRICH LOUIS D'ARREST was born in Berlin on July 13, 1822, and studied astronomy at the Observatory there, taking for some time part in the observing work under the famous Encke. He afterwards became successively Professor of Astronomy at the Universities of Leipzig and Copenhagen, to which latter post he was appointed in the year 1857, it being united with the directorship of the Observatory. His astronomical labours were very numerous, and many of them important. He discovered several comets, amongst which was the interesting one of 6½ years' period, detected by him on June 27, 1851, and afterwards called

by his name. He was also the discoverer of the small planet Freia, on the 21st of October, 1862. But he is chiefly known for his valuable and long-continued observations of the nebulae, for which especially he received the award of the Gold Medal of the Royal Astronomical Society of London in February last, the *éloge* being pronounced by Prof. Adams. Prof. D'Arrest had been elected an Associate of the Society in 1848. We much regret now having to announce his premature death, after only a few days' illness, on the morning of June 14. He had not quite completed his fifty-third year.

SOCIETIES.

GEOGRAPHICAL.—June 28.—Major-Gen. Sir H. C. Rawlinson, President, in the chair.—The following gentlemen were elected Fellows: Earl of Mayo, Right Hon. Sir J. Fergusson, Bart., Hon. Guy C. Dawney, Col. Hon. W. Fielding, Capt. J. T. Greenfield, Capt. H. H. Walshe, Lieut. F. G. I. Lillingston, Rev. F. C. Jagg, Staff-Commander T. A. Hull, Messrs. E. Blount, H. Bond, F. Buckley, E. Coates, J. M. Dunn, H. J. Gotto, J. W. Hughes, J. R. Madan, A. Maudslay, J. E. Middleton, D. L. Mundy, C. Orred, Phillips (Vice-Consul, Kertch), J. C. A. Scott, E. M. Warden, F. Youle, C. L. Webb, and H. G. Yates.—The papers read were, 'Journey across the Interior of Western Australia,' by Mr. J. Forrest, and 'Recent Observations of the Challenger and Tuscorara, and their Bearings on the Temperature Theory of Oceanic Circulation,' by Dr. W. B. Carpenter.

SOCIETY OF ANTIQUARIES.—June 24.—Earl Stanhope in the chair.—Dr. Schliemann read a paper 'On his Discoveries on the Plain of Troy.'—Mr. Gladstone took part in the discussion which followed.

ANTHROPOLOGICAL INSTITUTE.—June 22.—Col. A. Lane Fox, President, in the chair.—Mr. F. Claudet was elected a Member.—A paper, by Mr. H. Spencer, was read, 'On the comparative Psychology of Man.' The author commenced by showing the necessity for division of labour in a systematic study of psychology, and proceeded to map out the subject into divisions and subdivisions, and to indicate the manner in which its various branches might be investigated. The chief divisions were mental mass and complexity, the rate of development, plasticity, variability, impulsiveness, difference of sex, the sexual sentiment, imitation, quality of thought, peculiar aptitudes, with their many subdivisions. Mental effects of mixture, and the inquiry how far the conquest of race by race has been instrumental in advancing civilization, would also come within the scope of comparative psychology. Though, after occupying themselves with primitive arts and products, anthropologists have devoted their attention mainly to the physical characters of the human races, it must, the author thought, be admitted that the study of those yields in importance to the study of their psychical characters. A knowledge of the reciprocal relations between the character of men and the characters of the societies they form must influence profoundly our ideas of political arrangement. A comprehension of mental development as a process of adaptation to social conditions, which are continually re-moulding the mind and are again re-moulded by it, will conduce to a salutary consciousness of the remoter effects produced by institutions upon character, and will check the grave mischief which ignorant legislation now causes; and, further, a right theory of mental evolution, as exhibited by humanity at large, giving a key, as it does, to the evolution of the individual mind, must help to rationalize our perverse methods of education, and so raise intellectual power and moral nature.—Mr. J. Forrest read an account of the natives of Central and Western Australia, whom he had observed during two journeys he had made across the country from Western to South Australia. Among their customs might be mentioned that of tattooing on the shoulders, back, and breast, and the practice of

boring noses, which is raised to the importance of a ceremony, when hundreds of individuals gather together for that object. Circumcision he found to be universal. The use of the boomerang was described, and the exaggerated statements concerning the manipulation of the weapon were corrected. Cannibalism was common among the natives of the interior. Many other descriptive details of their faith, manners, and customs were given.—A paper, as we mentioned last week, by Capt. J. A. Lawson, was read, 'On the Papuans of New Guinea.' The only part of the coast that the author examined was Houtree, and there, as in the interior, he met with a race of people dissimilar to those described by other travellers who have visited various parts of the coast. There was a marked diversity in stature; in the south of the island the people were shorter than those inhabiting the north. They were possessed of enormous muscular power, and showed a large thoracic development. Their complexion was of a dark tawny, but not black, and their features were of Negroid type.

PHYSICAL.—June 26.—Prof. G. C. Foster, V.P., in the chair.—The Earl of Rosse, Mr. L. Schwendler, and Mr. R. S. Brough, were elected Members.—Mr. W. J. Wilson read a paper 'On a Method of Measuring Electrical Resistance of Liquids.' Great difficulty has hitherto been experienced in measuring the resistance of electrolytes on account of the polarization of the electrodes, and most of the methods hitherto employed have aimed at reducing this to a minimum by using large electrodes and very weak or rapidly alternating currents. The determinations, however, are difficult, and require to be quickly performed. The following method is easy, and is free from both the above objections. The arrangement in its most simple form consists of a long narrow trough filled with the liquid to be measured, say dilute acid. A porous pot, containing a zinc plate in sulphate of zinc, being placed in the acid at one end of the trough, and a similar pot with a copper plate in sulphate of copper in the acid at the other end, the whole arrangement forms a sort of elongated Daniell's cell, the chief resistance of which is in the long column of acid. The circuit between the plates being completed through a resistance box and mirror galvanometer, the current is shunted until a suitable deflection is obtained. One of the porous pots is now moved along the trough towards the other, and, as the resistance of the circuit is thus reduced by shortening the column of acid, the galvanometer deflection largely increases. The external resistance is now increased by means of the box, until the deflection is reduced to the same point as at first. This resistance put into the circuit is evidently equal to that of the liquid taken out, and thus a measure of the liquid resistance is obtained. Two forms of apparatus were shown. In one the vessels, containing sulphate of zinc and sulphate of copper respectively, formed pistons in a glass tube which contained the liquid to be examined. In the other, two pairs of concentric vessels were connected by a bent glass tube which contained the liquid under examination. The method is applicable to a great variety of liquids, and, with care, almost any degree of accuracy may be obtained. The chief obstacle to exact measurements lies in the fact that the resistance of liquids is greatly affected by temperature; but this difficulty is, of course, common to all methods. Mr. Wilson has been experimenting with brine, and gave some of the results obtained, but he has not as yet made a sufficient number of experiments to complete a table. A mode of arranging the apparatus in a differential or bridge form was also described, but it has not been found necessary to use it, the simple circuit arrangement giving accurate results with less trouble.—Four other communications were made.

MEETINGS FOR THE ENSUING WEEK.
Mon. Royal Institution, 2.—General Monthly.
Tue. Entomological, 7.
Wed. Quaker Microscopical, 8.
Sat. Botanic, 9.—General.

Science Gossip.

SIR WILLIAM EDMOND LOGAN, LL.D. F.R.S., &c., Director-General of the Geological Survey of Canada, has died, at Castle Malgwyn, in Pembrokeshire, in the seventy-seventh year of his age. Sir William Logan was formerly connected with the iron and coal trade of South Wales. He then made a detailed survey of the South Wales coal-field, and the Geological Survey of the United Kingdom was greatly indebted to him for the accuracy which distinguishes the geological maps of that district. As a geological observer he was especially distinguished, and to Mr. Logan is science indebted for the accurate description of the Laurentian formations, and the discovery of the Eozoon Canadense, the earliest indication of organization with which we are acquainted. Mr. Logan, as Commissioner, had charge of the Exhibitions of 1851 and 1862 of Canadian products, and after the latter exhibition he received the honour of knighthood. His numerous contributions to geological societies, and his excellent annual Reports on the Canadian Geological Survey, render the name of Sir William Logan well known in Europe and America.

PROF. PETERS, of Clinton, N.Y., has named his last-discovered two planets, detected by him on June 4 and 5, and reckoning as Nos. 144 and 145, Vibilia and Adeona. Prof. Peters had recently returned from an expedition to observe the Transit of Venus. No. 139, discovered by Prof. Watson whilst actually at Pekin for that purpose, and the last discovery of Borrelly, No. 146, are the only planets now in want of names.

MR. HENRY WILLETT, the Honorary Secretary to the Sub-Waldeen Exploration Committee, reports the breaking of the boring rods at the depth of 1,095 feet, and the giving way of the sides of the hole, filling 140 feet with debris. Under these circumstances it was decided to line the hole, and 1,134 feet have been lined with 4-inch continuous tubing. After washing out the bore-hole with water, under a pressure of 200 pounds to the square inch, the boring was to have been recommenced.

A NEW observatory is to be soon erected, at the cost of the State, near Trieste, and it is to be fitted with all the latest appliances. The services of two well-known instrument-makers in this country will be called into requisition; and Mr. Clarke, of Cambridgeport, in the United States, has already received orders from the Austrian Government to construct a telescope of enormous size and power.

THE Prussian Government offers a prize of 3,000 marks (about 155*l.*) for a process giving to casts in plaster of Paris the power of resisting repeated washings without injury to the tint, or to the delicate markings of the surface.

MR. J. LAURENCE SMITH has published his analyses of meteorites, which fell in Iowa on February 12, 1875, and in Nash Co., North Carolina, in May, 1874.

THE New York Nation informs us of the death, on June 11, of Prof. Joseph Wenlock, Director of the Observatory of Harvard, and formerly Superintendent of the U.S. Nautical Almanac.

A DESCRIPTION of the coral fishery off the coasts of Algeria has been contributed by M. Cavellier de Cuverville to the *Revue Maritime et Coloniale*. The paper contains some interesting statistical information, showing the recent development of this branch of industry and its present position.

To preserve eggs, M. Sace recommends that they should be dipped in paraffin. The eggs must be perfectly fresh, as otherwise the *paraffinage* does not arrest decomposition.

FINE ARTS

THE SOCIETY of PAINTERS in WATER COLOURS.—THE EIGHTY-FOURTH EXHIBITION WILL CLOSE ON SATURDAY, July 24.—8, Pall Mall East, from Nine till Seven.—Admission, 1*s.*; Catalogue, 6*d.* ALFRED D. FRIPP, Secretary.

INSTITUTE of PAINTERS in WATER COLOURS.—THE FORTY-FIRST ANNUAL EXHIBITION WILL SHORTLY CLOSE.—Ten till Dark.—Admission, 1*s.*; Catalogue, 6*d.*—Gallery, 38, Pall Mall. H. F. PHILLIPS, Secretary.

NOW OPEN.—THE TENTH EXHIBITION of the SOCIETY of FRENCH ARTISTS, 163, New Bond Street.—Admission, 1*s.* CH. W. DESCHAMPS.

BLACK and WHITE EXHIBITION, Dudley Gallery, Egyptian Hall, Piccadilly, consisting of Drawings, Etchings, Engravings, &c., OPEN DAILY, from Ten till Six.—Admission, 1*s.*; Catalogue, 6*d.* ROBERT F. M'NAIR, Secretary.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING the PR TORIUM,' with 'Dream of Pilate's Wife,' 'The Night of the Crucifixion,' 'La Vigile,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—1*s.*

The Royal Academy. (Whitfield.)

ATTACKS on an institution like the Royal Academy are unavoidable, nor do we know any body of men which is not assailed with more or less justice. The fortunate gentlemen at Burlington Gardens have, we feel sure, become so accustomed to assaults that peace would make them uncomfortable. It does not, however, follow that, because a corporation is frequently assaulted, therefore there is no reason for the attacks. Certainly the R.A.s have benefited by criticism. They have of late years set their house in order, and adopted reforms in the schools, library, and the rest of their educational apparatus; and, above all, a radical change in the electing body was effected when the Associates were admitted to vote at elections. Great suffering results from the inexplicable manner in which pictures are too often selected and hung at the exhibitions; but nobody in his senses supposes that the Academy deliberately persecutes any man. We are convinced that nearly all the instances of injustice that we have noticed have been owing to lack of culture on the part of the hangers, and that there is no ground for supposing that Messrs. This and That set themselves to injure their victims.

One has but to look at the pictures produced by Messrs. This and That and be convinced that their standard of culture is low; so these gentlemen may, with perfect honesty, put Messrs. So and So's works in the corners, or on high, or refuse them altogether. The true remedy is to strive to raise the standard of culture among the R.A.s, and that may be done by pointing out the shortcomings of pictures which show defective culture. The public also must be educated. This is the function of true criticism, from whatever source it comes. But then criticism should be marked by courtesy and knowledge of the subject. The pamphlet published last year and called 'The Royal Academy and the Hanging Committee' was the reverse of courteous, and means were adopted to promote its circulation which are not usual among gentlemen. As for the *brochure* now before us, its authors are not well informed about the history of the Academy, although they use that history, or the version which they believe, as a means for assailing the institution. The story is an old one, but our authors are wrong in styling it "an obscure tradition," on which it is their "object" to "throw light."

For instance, it is true that the Royal Academy was founded by George the Third, in 1768, and in rooms provided by him, and that the king paid the deficit caused by starting the society. But it is unfortunate that our authors should proceed thus:—"The Royal Academy has enjoyed rooms provided by the Crown or the nation, and which have been moderately

valued at 2,000*l.* per annum, down to the year 1869. This is tantamount to a public grant of 200,000*l.* in round numbers, in addition to 5,000*l.* of debts paid by the Crown. They still enjoy one of the best sites in London at a nominal ground-rent." This point lies at the root of the matter. We do not care whether or not the amount is correctly estimated; the principal facts only concern us, and they are these:—George the Third gave to the nascent Academy rooms in old Somerset House, the ancient palace, and part of the inheritance of the Crown, of which the king was at full liberty to dispose as he pleased. When Chambers built the present Somerset House, the king gave up his palace for the public service, reserving for the Academy the right to occupy a suite of rooms, comprising one large room specially designed for an exhibition; and this suite was occupied by the Academy until it suited the Government to exchange it for a moiety of the existing National Gallery. When the National Gallery outgrew its half, the Royal Academy was forced to accept a site in Burlington Gardens at "a nominal ground-rent," on which to build at its own cost the galleries it now occupies. Not a penny of the value of the rooms in old Somerset House belonged to the nation. The Academy, to suit the demands of successive governments, moved further and further west, receiving once and again a new accommodation in exchange for the old, but standing on the original right of the Crown to dispose of its own private property. There is nothing "tantamount to a public grant" in this, nor is it true that the "nation" paid the debts of the Academy, or helped to start it. If the writers of this tract really do not know the difference between the right of the Crown and that of the nation a century since, we are sorry for them.

To writers like these, it may be as well to say that we are not defending the Royal Academy. The institution exists. The points to be considered are:—How came it into existence, what has it done, what not done, and how is it to be improved? Now none of these questions will be answered by this tract, nor by writers who open the subject in such a fashion. On one hand, a good deal might be said in favour of the Academy.

There is something amusing in the straightforward way in which the writers beg the question assumed to exist between the Academy and the "outside" artists and public. Having taken for granted that the Academy is a "national" institution, supported at the public cost, they enumerate all the following as the advantages of belonging to the body:—"Eight works of any quality on the line, the title of R.A. and Esquire, and other social and commercial advantages, lectures paid at the rate of ten guineas an hour, visitors' fees whenever it suits their convenience to attend, pension in their old age, and widows provided for,"—as if these advantages did not belong to any other successfully conducted body, and as if their existence would justify us in confiscating them. The manner in which these advantages of membership are jumbled together is quite laughable.

We do not question the conclusions to which our authors have come:—"Beyond a doubt the Academy ought to have a definite public character," and that Parliament is the

best agent to this end. Let, then, Parliament found and endow a National Academy, nurse it, provide it with a building and whatever may be required. There is nothing to prevent Parliament doing this; the existing Academy could not complain.

A Pocket Guide to the Public and Private Galleries of Holland and Belgium. By Lord Ronald Gower. (Sampson Low & Co.)

ALONG with a portrait of the author so absurdly drawn that his mouth is no bigger than his eyes, and his eyes and his nose are in a line, thus suggesting a profile like that ridiculously said to be "Greek," we have a volume which might have been a valuable one, had the writer taken more pains both before he began to write and while he was writing. Lord Ronald Gower's critical opinions have not had time to ripen, but they are guided by good taste, and directed by an earnest wish to form true and just judgments on the works of art with which his lordship has fallen in love. In this little book he takes us through most of the galleries of pictures in the Low Countries, including churches, museums, and private collections. Passing on from picture to picture, exactly as the works hang on the walls, he has jotted down for our benefit the impression each made upon him, adding, occasionally, short notes of brief researches into the histories of the paintings and the painters. Now, this is, except for people like the old ladies one encounters in the Royal Academy, who begin with "No. 1," and end with the last number, an unfortunate arrangement, only made tolerable by the aid of a copious and exact index,—a troublesome sort of remedy at the best, and defective in exact proportion to the shortcomings of the index. Our annotator gives us an index which, although by no means useless, is very far from being complete, and we trust a second edition may enable him to make it perfect. The disorder of the materials before us is wonderful: the painters' works are not grouped, the schools are not divided, the numbers are not consecutive. Apart from these defects of arrangement, the book is likely to prove serviceable to many, for it gives notes, all too brief and few, we are sorry to say, on the contents of some of the private collections in Holland and Belgium. On the other hand, it is but fair to warn the reader that the annotator says nothing about some most interesting gatherings, and dismisses the Memlincs, or, as he spells it, "Memlings," at Bruges and the Van Eycks at Ghent with the statement that every guide-book deals with them. This may be true, but then one does not care to carry two guide-books. On the whole, we would rather take with us Mr. Weale's 'Belgium,' &c., so far as it goes, than this book.

Notes on Building Construction, &c. Part I. First Stage, or Elementary Course. (Rivingtons.)

THE object for which these Notes have been compiled was, we are told, to assist students preparing for the examinations in building construction, held annually under the Science Department. The Notes are arranged to suit the first stage of the syllabus of the Department, that is, it deals with matters beyond which, in practice, not one builder in ten goes. The second course, of more advanced character, will be dealt with in a companion volume. A third part is proposed, to contain instructions regarding the nature of stresses to which the different parts of simple structures are subjected, the nature, application, and characteristics of materials, and notes on foundation, timbering, excavations, scaffolding, travellers, and the like. The whole will be a compendious series of volumes of very great value to "practical" men. The text is prepared in an extremely simple and consecutive manner, advancing from rudimentary and general statements to those which are comparatively advanced; it is a thoroughly coherent, self-sustained account. It treats of walls, arches, brickwork, the details and characteristics of bonds, and of almost every application of brick-

work to different purposes and in differing forms, as at junctions, discharging arches, jamba, &c. Masonry is next dealt with, and in a similar manner, as to wallings, arches, joints, and dressings. Carpentry, of modern and simple modes, constructions of iron and wood combined, and iron roofs, slating, plumbing, and joinery are the subjects of successive chapters. Each of these sections is systematically written, and amply illustrated by clear diagrams. The book is simply what its title professes, and is entirely practical and rudimentary. We can testify that its contents justify the promises of the title, that we have missed nothing which we looked for, and had a right to expect would be included in the volume. The work is, of course, "practical" in the narrowest sense.

BUDDHISTIC SCULPTURES.

Byaswater, June, 1875.

I NOTICED in the *Athenæum* of the 5th of June a "Literary Note," in which it was stated that the Royal Asiatic Society had determined to request the removal of the ancient Buddhist sculptures from the Lahore Museum to London, as in England they could be more carefully scrutinized and valued, and would be better appreciated than in a city inhabited by indifferent Hindus and by Mohammedans to whom every statue is an idolatrous abomination.

It is to be wished that the recommendation of the Society will be favourably received by Government. If so, we shall, at least, be in a better position than now to judge of Dr. Leitner's much-advertised, much-praised, and much-criticized collection of Buddhist remains, for which he claims certain characteristics, the existence of which many prudent men decline to admit without further proof.

You will be well aware of the hot controversy which has raged about Dr. Leitner's collection. That collection is affirmed, if I recollect rightly, by the *Times* to be not only Buddhist, but Græco-Buddhist in character; and Dr. Birdwood, in an able and scholarly letter to the *Pall Mall Gazette*, has recently attracted a good deal of attention to the subject. Will you permit me briefly to write a few words on the whole question, and especially to answer a few points in Dr. Birdwood's letter? In preface, I must say that that letter is more pleasing than convincing. I have read it carefully, yet must still range myself on the side of the doubters. I do not state that there is no Greek influence observable in the sculptures; I also hesitate positively to affirm the contrary. Dr. Birdwood, in his letter, says:—"The Byzantine and mediæval look of some of these Buddhist remains is also suggestive." I admit the look is "suggestive"—it suggests to me the idea of further inquiry. I am one of many who hold that opinion as to the real archaeological character of Dr. Leitner's collection, which, from its general interest, the India Museum authorities have rightly fathered, should be held in abeyance. Dr. Leitner's sculptures are clearly Buddhist, and many specimens contained in his collection strike me as worthy of the scrutiny of artists. But that, as Dr. Birdwood asserts, they clearly show traces of Grecian art, I beg to doubt for the present. I am not alone in my opinion. Dr. Leitner's sculptures have, as Dr. Birdwood himself truly remarks, "been the subject of some suspicion, and of a good deal of disparaging criticism."

The opinion of Dr. Birdwood with regard to all Oriental subjects is of great weight; but in his letter he appears to have been somewhat led astray by two currents of feeling. In the first place, he is naturally zealous for the India Museum Exhibition at South Kensington, and so unduly disparages Albert Hall. Whilst on the threshold of trying to make out his case, I was surprised to notice that he refers—in his own language—"to the clap-trap manner in which they (Dr. Leitner's sculptures) were shown to the populace, last year, at the Albert Hall." I confess I do not exactly comprehend the meaning of the term "clap-trap."

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Does it refer to Dr. Leitner, or to the Albert Hall authorities? Dr. Leitner's collection is beautifully arranged now, but I believe he himself arranged it before at the Albert Hall. However, I am open to correction. I confess that I do not see how the collection is now to gain in value by being described as exhibited "in a clap-trap manner" before being exhibited at South Kensington.

Dr. Birdwood proceeds, immediately after this, in his letter, to say:—"As now soberly and methodically re-arranged in the galleries of the India Museum at South Kensington they (Dr. Leitner's curiosities) are perfectly intelligible. They speak for themselves; and it is to be hoped that henceforth the discussion about these profoundly interesting sculptures may reflect the Buddha's own expression of impersonality and philosophy—

Behold, we know not anything."

For one, in the course of my "discussion," I must decline to say "I know not anything." Very strange to relate, Dr. Birdwood also, in pursuing his "discussion," appears in his letter to "know" a good deal. He does not say that "He knows not anything," but he makes some very striking and emphatic statements, which imply the most absolute knowledge; for instance:—"But another of Dr. Leitner's Tukht-i-Bhai sculptures is an example of an architectural ornament which, by the evidence of a fragment from Nicæa placed beside it, is seen to be a direct transcript from some Greek design. It consists of a series of festoons looped up by figures of boys; only the enlarged head which in the Nicæan sculpture is placed above the festoon is replaced in the Tukht-i-Bhai sculpture by lotuses. The Nicæan fragment has all the air of originality—that from Tukht-i-Bhai of the copy of a 'pretence hand. This fragment clinches the argument for the Greek character of Dr. Leitner's sculptures. He is clearly entitled to call them Græco-Buddhist, gainsay him who will." The "knowing nothing," like Buddha, and the knowing that Dr. Leitner's sculptures are decidedly Græco-Buddhist, like Dr. Birdwood, seem to me to be rather incompatible propositions one with the other.

During the close of his letter, Dr. Birdwood grows bolder in his general statements than, perhaps, some Orientalists will like. For instance, he says:—

"Mr. Fergusson has noticed the Chinese character of the Ajanta Cave (Buddhist) paintings; and the form of the Sanchi tope gateways, said to be the oldest sculptures in India, recalls at once the gateways of Chinese and Japanese temples. But China and Japan probably received their decorative art, with their religion, from India, and it may possibly be that the Ajanta Cave paintings look Chinese simply because some of the patterns of Chinese decorative art are Greek in origin."

It may not be amiss if I briefly remark that China did not receive its national and authoritative form of religion, Confucianism, from India, nor its "religion of reason," the system of Lao-tse. If it be said that China received its decorative art, together with its religion, from India, I can only say, looking at the balance of probabilities, that it seems all the other way. It is extremely improbable, as I fancy, that so artistic a people as the Chinese were indebted in such a manner to Hindustan.

I must in all fairness, ere concluding this letter, express it as my opinion that, by *a priori* reasoning, it would be natural to expect that Western European art should have exercised some influence upon Buddhist sculptures of the extreme north-west of the Indian peninsula. The northern Buddhism of a later period bears so many marks of being influenced and moulded by the Christianity of the Western races, that this seems probable. But I would draw Dr. Birdwood's attention to the fact that it is one thing to admit that a phenomenon might be reasonable or natural, and another a very different thing to admit that, in a particular case, it is an ascertained verity. Dr. Leitner's sculptures may exhibit traces of Grecian origin. I wait the time when they shall be proved to be

unmistakably Græco-Buddhist before acknowledging them to be such.

In the case of all scientific investigations it is better to say, with Buddha, "I know not anything," than to rush to rash conclusions. Peshawar is a most interesting district for further antiquarian research. It has always been a popular opinion amongst archaeologists that Greek art from a very early time exercised a most marked influence on the art of north-western India, and Dr. Leitner deserves credit for having so strenuously and publicly advocated the theory that the truth or error of it must, in the interests of science, shortly be finally established. For my own part, I believe that Greek art did at an early period influence Hindu art in the extreme north-west of the Indian Peninsula; but the questions which remain to be clearly determined are, how, when, and to what degree and extent, was Hindu art thus influenced?

ROBERT CHARLES CALDWELL.

ANACHRONISMS.

I HAVE not noticed in the many reviews of the Academy Exhibition any attempt to point out the anachronisms into which artists are apt to be betrayed when introducing flowers or fruits into their pictures. In 'Anne Page and Slender' (No. 56), Mr. Cope introduces, all of a row, the *Tulipa Gesneriana*, not known in England before 1577; the Red Geranium, introduced in 1710; the Camellia in 1739, and the Chinese Primrose in 1820. In Mr. Poynter's 'The Festival' (233) and 'The Golden Age' (236), the only exception that can be taken to the roses introduced in the former, and the pears in the latter, is that they are, especially the roses, English horticulturalist's varieties. Not one of Pliny's twelve varieties is amongst Mr. Poynter's roses. In Mr. Waterhouse's 'Whispered Words' (260) the red rose appears to be the true 'Rose of Miletus.' In Mr. Bedford's 'Hermione' (326), the wife of Leontes poses between a lemon and an orange tree. The Greeks and Romans knew neither the orange nor the lemon, and even Shakespeare, probably, never saw an orange or a lemon tree. The first orange was planted, it is said, in England (in Beddington Park) in 1595, and it was a century later before it came to be generally grown in England. The lemon was not introduced until 1648. In Mr. Long's 'Babylonian Marriage Market' (482), the enraptured youth standing below and to the left of the damsel of dazzling beauty, set up on the raised platform for sale, is robed in a red stuff, diapered with white star-flowers (*Asteraceæ*). It is a common Indian pattern, and in these colours, red and white; and if Mr. Long has no older authority for it than a *sarree*, it is, probably, an anachronism also, although M. Lenormant's Accadian researches suggests that the patterns on Indian fabrics may be more ancient than I at present believe them to be, my own opinion being that most of them are as modern as the Moghul conquest and Venetian trade with India. It was only after my fifth visit to the Academy that I made these botanical notes, and in consequence of the anachronism of Mr. Cope's picture, then for the first time striking me "all of a heap." I returned, therefore, after a special botanical excursion round the Academy, with great curiosity to Mr. Alma Tadema's learned picture, 'The Sculpture Gallery.' It is, I presume, impossible to pick a hole in it. The flowering head of some species of *Allium* lies beside the lady seated on the left. The boy standing below the heavy-jowled lady in the centre holds a crocus (?) in his left hand. The Crocus of the ancients was the Saffron, which would not be flowering with the *Allium*. The Spring Crocus of Italy is more star-shaped than the flower in this boy's hand, which has the funnel shape of the English Vernal Crocus. Both these crocuses, as also the Daffodil, if the flower in the boy's hand is a daffodil, flower earlier than the *Alliums*. Is not the standing lady's arm cruelly ligatured (*tortured*, literally) by the armband, and does not the way in which she holds it suggest that it would ease her to tie it up in a sling? The pattern on

the boy's robe has doubtless good authority. In flower pictures artists habitually group together flowers which never flower together; and habitually introduce plants of the New World into pictures of the ancient life of the Old World. It is a common error to introduce in landscapes of ancient Greece and Italy the Aloe, and Cactus, and Maize, plants unknown in Southern Europe before the discovery of America.

Loudon's 'Encyclopædia of Plants' gives the date of the introduction of every exotic plant into England. Gerard's 'Herbal' is a complete encyclopædia of the plants known in England in the seventeenth century; and in Pearson's 'Historical Maps of England' there is invaluable information regarding the ancient fuels and woods, and landscape of England. Daubeny's 'Plants of the Ancients' gives a complete list of the trees and shrubs indigenous to Italy and Greece. The great work of Schow may well have been overlooked by English artists, but they must be familiar with the late Mr. Herman Merivale's delightful 'Essay on the Landscape of the Ancients,'—a good example of the charm which a true scholar can impart to the exact correctness of a scientific treatise.

There are greater and more exhaustive works on the history of fruits and flowers, but these are all that are necessary for non-specialists; and Pearson's Maps and Merivale's Essay, because of their effect in kindling the imagination, should be studied by all artists and novelists. The plates of Gerard's 'Herbal' are full of suggestion to decorative painters and art-needleworkers.

GEORGE BIRDWOOD.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 19th ult., the following pictures, the property of S. Barlow, Esq., of Stakehill, Middleton: J. Morgan, A Village School in Berkshire, 105.—J. Israëls, The Flitting, 493.—J. Maris, A Canal Scene, 315.—E. Frère, The Political Cook, 141.—H. C. White, Carnedd Llewellyn, 115.—B. W. Leader, Worcester Meadows, 252.

The same auctioneer sold, for pounds, the following pictures, on the 26th ult.: B. W. Leader, A Welsh Churchyard, 178.—Muriello, S. Francisco di Paolo, 105.—Bonifacio, The Virgin, Child, St. John the Baptist, Magdalen, SS. Jerome and Catherine, 483.

Fine-Art Gossip.

It is a remarkable thing that, whenever a Dean and Chapter wish to "restore" a cathedral, rumours get abroad that the great central tower, the roof of the nave, the west front, or some equally important portion of the structure, is in imminent danger. The public are informed that cracks are visible, have become wider, and so on. When the right degree of uneasiness is excited, that eminent architect, Mr. Five Per Cent., is called in, and, like the old-fashioned physician in the farce, declares incontinently that he is but just in time to save the patient, he is not quite sure, and so forth. Surely tactics of this kind are not being adopted with regard to the north transept front of Westminster Abbey? Yet some one has suddenly discovered that a pinnacle is unfinished, or that an iron pin offers too ardent invitations to lightning; another pessimist, zealous for the ancient structure, calls attention to the recent fate of a church in Hertfordshire, "lightning struck the weather-cock, and in less than an hour the church was entirely destroyed." By all means let the perilous pin be duly attended to, and, as we said some time ago, let us hope that it may not have a history like that of Mr. Briggs's loose slate and "little bit of compo."

MR. ALMA TADEMA has been elected a Member of the Society of Painters in Water Colours.

LONDON topographers, and indeed all who care for literature and art, will observe with regret that Little Holland House is to be pulled down, and the site, with the once pleasant garden surrounding it, converted into "building land." Holland House will thus be enclosed on a third

side by buildings; we suppose when the trees are sufficiently grown, the front towards Kensington will be built over. Little Holland House, long the residence of Mr. T. Prinsep and Mr. Watts, was originally a farmhouse attached to the great mansion on the knoll on the east. Becoming the town residence of a wealthy family, the building was enlarged by the addition of new rooms, or the extension of old ones exactly where such rooms were required. Mr. Watts, for instance, built two large studios. The place was unusually unsymmetrical in plan, but convenient to those who had the key to its intricacies. The walls within are decorated to a considerable extent with paintings by Mr. Watts: this circumstance gave an unusual charm to the place. The garden, now wrecked, was delightful with its noble trees and rich grass. Here, on appointed days, for many years, and, indeed, until a comparatively recent time, congregated not a few men of note in literature, politics, art, and travel.

THE Marlborough Gems, lately announced for sale by Messrs. Christie, Manson & Woods, were disposed of in one lot, on the 28th ult., to Mr. Bromilow, of Battlesden Park, for 35,000*l.* It is much to be regretted that the British Museum was not, on this occasion able to secure, at least some portions of the famous treasure of gems. We hope shortly to be able to announce that the Art collections in Great Russell Street have received an important addition, which will be the more welcome as the Museum is by no means wealthy in works of the kind.

In our obituary notice of the late Head Master of the Art Schools at South Kensington, we referred to the growth of the art training of the nation, and, our remarks being of necessity confined to the life-work of Mr. R. Burchett, we gave but a general outline of a long series of public services, and barely mentioned events of importance connected with the efforts made to teach our people to draw. In speaking of the revolt of the students against the arrangements of the Board of Trade, a movement in which Burchett had a considerable part, we said that the result was the institution of the Department of Art, but we did not, of course, refer to more than the first overt act connected with a long series of incidents and efforts. We were not writing a history of the Art Department, but indicating some of the leading facts in Mr. Burchett's career, and never dreamed of depriving anybody of his share of honour. The inquiry we referred to was immediately due to a letter addressed by Mr. Redgrave, R.A., to Lord J. Russell, 1847; three Head Masters were then appointed, of whom Mr. Redgrave was one. In 1852 the Department of Art was formed under the President of the Board of Trade; in 1856 it was transferred to the Committee of Council on Education. The course of instruction for the Training School was laid down by Mr. Redgrave—we never ascribed it to any one else. Mr. Burchett was Head Master of the school for masters, where this course of instruction was applied in training teachers for the subsidiary schools throughout the country. We were wrong in saying that Burchett had an "active and influential share in the management of the national schools of art." This management belonged to Mr. Redgrave and his assistants. Burchett's work was to carry out the course of instruction in the Training School for Masters, and the greatest, but probably not the only influence that he exercised, was on the Masters of the Art-Schools, one hundred and twenty-two in number, most of whom were trained by him.

A CORRESPONDENT writes:—"Those interested in ancient historical relics will be sorry to learn that the Parthenon at Athens is being shockingly wrecked and ruined. Tourists every season visit it, knock off limbs of statues, pull down portions of the frieze which Lord Elgin left, and, clambering up with hammer or stone, break off bits of the Doric capitals. These capitals, it will be remembered, are painted with rows of leaves, which are supposed to be bent double under the weight of the architrave, and relic-hunters seem to be especially fond of chipping this portion of the

masonry. Not a fortnight ago a tourist knocked off the finger of one of the finest statues, as he wished to add to his private collection of curiosities at New York. The Greeks have determined to protect the building as much as possible, and to store up in a safe place the most interesting and valuable of the fragments of sculpture which lie all over the place, exposed to rude winds, 'and men more savage still than they.' They have almost completed a museum at the back of the Acropolis, but the work has come to a standstill for lack of money. This fact has only to become known amongst artists and art-lovers in this country, and doubtless immediate steps will be taken to preserve that noblest remnant of Greece in her glory—the Parthenon."

A RETURN to an Order of the House of Commons has been published (221) of all sums derived from Parliamentary Grants expended in each year since 1852 by the Science and Art Department, or under its control and direction, in England, Scotland, and Ireland respectively, specifying, as to the years 1872-3-4, the several purposes for which such sums were expended. The total amounts to 2,958,233*l.* 12*s.* 2*d.* In the three years last named, the Schools of Science and Art took 72,000*l.*, 84,000*l.*, 104,000*l.* odd; purchases, 24,000*l.*, 22,000*l.*, 23,000*l.* odd; the South Kensington Museum, 34,000*l.*, 34,000*l.*, and 40,000*l.* odd; services common to the several divisions, 21,000*l.*, 23,000*l.*, and 26,000*l.* odd; Bethnal Green Museum (1872 being omitted), 5,000*l.*, and 5,400*l.* odd. The School of Mines; College of Chemistry; Edinburgh Museum; Dublin Society; Botanic Garden, Dublin; Leinster Lawn, Dublin; Museum of Natural History, Dublin; Library, Dublin College of Science, Dublin; Hibernian Academy, Dublin; Zoological Society of Ireland, and Geological Survey of the United Kingdom all took proportionate shares. The Return contains further details as to the cost of public works, buildings, &c., in the respective kingdoms during the whole period since 1852.

THE Art Exhibition now being held at the Hartley Institution, Southampton, is the third of the annual series. The Exhibition comprises 1,100 frames, and includes Mr. J. Anderson Rose's celebrated collections of etchings; a series of Turner water-colour drawings and sketches from the National Gallery, loans from the noblemen and gentlemen of the county, and the contributions of local artists on sale, a considerable number of whose productions have been sold.

MUSIO

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—LAST CONCERT, MONDAY, July 5.—Violin, Herr Wieniawski. Idyll composed expressly for the Society, in memory of Sterndale Bennett, by G. A. Macfarren; Beethoven's Symphony in C minor. Violonist, Adèle Tiliens; Ac.—Stella, 10*s.* 6*d.*; Ticket, Reserved, 7*s.* Unreserved, 5*s.* and 2*s.* 6*d.*

THE OPERA SEASON.

M. AMBROISE THOMAS has had the narrowest possible escape of being a great composer; and if he had adhered to his Opéra-Comique style, he might have taken rank with Hérold, Auber, Boieldieu, &c. 'Mignon,' however, despite the dullness and absurdity of the libretto, has become a favourite both in France and Germany; and the composer has had the good fortune, in the Italian adaptation, to secure Madame Nilsson as the representative of the title part. The Swedish lady enacted Mignon first at Drury Lane in 1870. It was revived in 1873 at Her Majesty's Opera, and it has now again been given, in 1875, at Drury Lane, last Tuesday. That Mignon and Ophelia are the two best characters in the *répertoire* of Madame Nilsson may at once be conceded, and she has never been approached, either physically or artistically, in these two assumptions. Her face and figure enable her to realize the heroines of the English and German poets. In fact, Madame Nilsson as Mignon looks as if she had stepped out of the frame of Ary Schaffer's picture. But she has, we need hardly say, claims for distinction beyond personal attractions,

which, with audiences, will go a long way to compensate for musical and dramatic deficiencies; she shows intelligence and passion as an actress, and sympathy and finish as a singer. There cannot be conceived a more poetic interpretation of the air, "Connais-tu le pays où fleurit l'oranger?" which Signor Zaffira has clumsily translated as "Non conosci quel suolo che di tutti è il più bello." In the *bravura* style there is the "Conosco un Zingarello" in the second act, which was redemanded. In short, the badness of the book is overlooked in the perfection of Madame Nilsson's performance. She was remarkably well supported by the Belgian *prima donna*, Mdle. Singelli, as *Filina*, and Madame Trebelli-Pettini as *Federico* (originally played by a man in Paris), who had to repeat the *rondo-gavotta*, "Oggi è mestier," and M. Capoul as *Guglielmo* (Wilhelm Meister). M. Castelmary was *Lotario*, a maudlin madman, not easy to represent effectively. His duet with Mignon, "Leggiadre Rondinelle," was encored. The orchestration of 'Mignon' is admirable, and is, to musicians, infinitely more gratifying than the vocal settings, which, generally speaking, have no special individuality, although melodious in some numbers. M. Thomas is a thorough musician, and it would have afforded him delight to listen to the delicate and refined interpretation of his score. On the whole, the *ensemble*, both as regards principals, chorus, and band, was finer than at any previous performance.

Mdle. Chapuy, at her second appearance in the 'Traviata,' which she will repeat next Monday, has fully confirmed the favourable impression produced at her *début*. This evening (Saturday) will, however, be a crucial test of her powers as a singer in the Italian school, for she is to appear as Rosina, in Rossini's 'Barbiere.'

It is not an agreeable task to have to write about the gradual extinction of voice of a great singer, and it is equally disagreeable to be compelled to criticize the indifferent execution of great works at a once famous house; but on witnessing the cruel treatment of Rossini's 'Semiramide,' at its revival at the Royal Italian Opera, we cannot but recall the memorable night in April, 1847, when Covent Garden Theatre was opened with 'Semiramide.' In the cast of 'Semiramide' the late Giulia Grisi took the title part; the Arsace was Mdle. Alboni (the Countess Pepoli); and the Assur was the veteran Signor Tamburini. What a contrast to the present performance! First glance at the names of the members of the band in 1847 and at those of 1875. What a falling off in the list of distinguished instrumentalists, numerically and artistically. The choral singing of 1847 was steady and safe; now we can but mourn over the uncertainty of attack and false intonation of the chorists of 1875. There was, however, one redeeming point in the principals of the present period, and that was in the acting and singing of M. Faure as Assur, whose make-up was splendid, and although he could not master the Rossinian *roulades*, as did Tamburini and Agnesi, he sang superbly in the level passages. As for the *Semiramide* and *Arsace* of Madame Vilda and Mdle. Scalchi, in acting they bordered on the burlesque, and the violence of the former formed an amusing contrast with the tameness of the latter. Both these singers have been gifted by nature with fine voices, but it is difficult to say whether the soprano or the contralto displayed more clearly the defects of a bad style. Their execution of the scales was most imperfect. We have remarked on a former occasion in the *Athenæum*, that "on the lyric stage the eye as well as the ear must be consulted." Ugliness has not proved a fatal impediment to some artists, but then their success was due to genius. Still, as a general rule, the personal appearance of singers has great influence with audiences. Even the gifted Alboni, when she tried to convert her incomparable contralto organ into a soprano one by enacting the Sonnambula, excited hilarity when Amina had to cross the plank over the mill torrent. But never within our recollection, and it goes back to the days of Pisaroni and of Pasta, have we seen, in any country, such

a strange sight as Arsace and Semiramide when singing together.

FRENCH OPÉRA COMIQUE.

If M. Aimé Maillart had lived longer, he would doubtless have produced finer works than his 'Gastibelza' (1847), 'Le Moulin des Tilleuls' (1849), 'La Croix de Marie' (1852), 'Les Dragons de Villars' (1856), 'Les Pêcheurs de Catane' (1860), and, finally, 'Lara' (1864). Of these operas, 'Les Dragons de Villars' and 'Lara' maintain a permanent position in France. Maillart was a student at the Paris Conservatoire, and he won the Prix de Rome for composition. He was quite a master of orchestration—in his vocal settings his models were Hérold and Auber; but in the 'Dragons de Villars,' now being played at the Gaiety Theatre, many numbers of the score show decided individuality and much melodious spontaneity. Any military libretto will be popular with the French, and Marshal Villars's famous Dragons play a prominent part in the book of MM. Lockroy and Cormon. The soldiers are pursuing fugitives; the interest turns on the stratagem of a wild peasant girl, Rose Friquet, and her lover, Sylvain, to save them. To achieve this end, Bélamy, the officer, has to be outwitted, and he is so eventually, but not before he has roused the jealousy of Thibaut, a rich farmer, by attentions to the farmer's wife, Georgette. The opera is well played and sung by M. Herbert, the tenor; M. Martin, the baritone; M. Joinnesse, the bass; and M. Bores, the buffo; but the parts of *Rose* (Mlle. Priola) and *Georgette* (Mlle. De Vaure) are not so well filled as we have heard them in Paris. Mlle. Priola's voice is the worse for the wear and tear of hard practice, and her acting scarcely is subtle enough to indicate the kind of elfin element which exists in the sly and saucy girl who is the scapegoat of the village, yet at the same time has noble sentiments and a kind heart. The mixture of the comic and the pathetic in the story is interesting, and would account for its popularity, even without taking into account the excellence of the music. In France the results of internal warfare are more keenly felt than in this country.

THE MUSICAL UNION.

The thirty-first season was terminated in St. James's Hall last Tuesday, and the Director is justified in again drawing attention, in his closing address, to the remarkable fact that the Musical Union has never deviated from its primitive purpose, that of devoting itself exclusively to the execution of classical chamber composition for instruments only. And in the eight Matinées which have been given, the same regard to the perfection of the *ensemble* has been observed, as won for the "Union" its high character at home and abroad. The list of artists who have appeared this year has a cosmopolitan aspect. There have been fifteen artists, of whom three were English, five French, two German, two Belgian, one Austrian, one Italian, and one Bohemian. Mr. Ella writes hopefully of the future; and, so long as he continues director with unimpaired powers, reliance may be placed on his long practical experience and technical knowledge. It is a pleasure thus to refer to a continued success secured by adherence to fixed principles and by the careful selection of executants, and, above all, by the presentation of works only after the most rigid rehearsals.

The programme of the 29th ult., as the final one, was longer than usual. There were two Septets of Beethoven (the Scherzo and Tema, with variations being omitted) and of Hummel; the Canzonetta from Mendelssohn's Quartet in *c* flat, Op. 12, No. 2; the Cavatina from Beethoven's Quartet in *c* flat, Op. 130; and a duet for two pianofortes, Op. 35, by M. Saint-Saëns, the theme being the trio of Beethoven's Sonata in *c* flat, Op. 39, with eight variations thereon, performed by the two French pianists, Madame Montigny-Rémaury and M. Duvernoy. The solos were Bazzini's 'Elegie' in *c* minor, exquisitely executed by Signor Papini; and Couperin's 'Sœur Monique' and

Adler's 'Scène du Bal,' by Madame Rémaury. The other artists engaged at this interesting concert were M. Wiener, second violin; Herr Bernhardt, viola; M. Lasserre, violoncello, who played a solo by Herr Davidoff, the Russian violoncellist; 'La Fontaine,' accompanied by M. Duvernoy; Mr. Lazarus, clarinet; Mr. Du Brucc, oboe; M. Van Haute, horn; Mr. Radcliffe, flute; M. Hutchins, bassoon; and Mr. Delamour, contrabasso. On the merits of the various artists it is scarcely requisite to dilate, as reference has been made to them in our previous notices; but the works interpreted displayed their skill whether singly or collectively. There was something more than mathematical minuteness and cold correctness: there was a genial and spontaneous expression—a marked sign of the "higher development" of the day which is now appreciated. If only for the introduction this season of Madame Montigny-Rémaury, a first class pianist of the French school, the season would have been remarkable. Signor Papini and M. Lasserre have taken higher ground than before, and M. Duvernoy and Signor Jaëll have been faithful pioneers in the reading of masterpieces; nor should the able services of MM. Wiener and Bernhardt in their respective positions be overlooked.

MISCELLANEOUS CONCERTS.

THERE was an interesting selection from the works of Mozart at last Tuesday's afternoon concert, given in aid of the funds of the International Educational Institution at Salzburg, where the famous composer was born. The concert was organized by Mr. Sigmund Menkes. The pieces performed were the Jupiter Symphony; the two overtures, 'Zauberflöte' and 'Nozze di Figaro'; the 'Kyrie' and 'Gloria' from the 12th Mass; the chorus, 'Ave Verum'; the air and chorus, 'Placido è il Mar,' from 'Idomeneo'; the Piano-forte Concerto in *d*; the *scena* from 'Il Re Pastore,' with violin *obbligato*; and songs and duets from the operas, 'Don Giovanni,' 'Nozze di Figaro,' and 'Zauberflöte.' The conductors were Sir Julius Benedict and Mr. H. Weist Hill. The solo pianist was Herr Halle. The solo vocalists were Madame Marie Roze, Madame Demerice Lablache, Mlle. Pernini, Mlle. Bauermeister, Miss Rose Hersee, Herr Behrens, and Messrs. Lloyd and Santley, who gave their services gratuitously. The band and chorus numbered nearly 1,000 performers. We feel compelled to make an exception to our rule of noticing the performances in detail in favour of two new-comers, Mlle. Georgina Schubert, who sang the *aria*, "Io t'amerò," with the violin *obbligato* of her brother, Herr Franz Schubert, jun.: their father is Capellmeister Schubert of Dresden. The lady has a powerful soprano voice of good quality, and no ordinary executive skill in divisions, while the young violinist plays artistically, with a good intonation. Their reception was most cordial.

At Herr Halle's eighth and last recital, a trio, Op. 6, for piano, violin, and violoncello, by Herr Waldemar Burgiel, was played for the first time by Herr Halle, Herr Straus, and Herr Franz Néruda. It is not a very remarkable composition, except in the *finale allegro con fuoco*, in *F* major (the introductory *adagio*, by the way, is in *d* minor, but the *allegro* is in *F* major). Madame Norman-Néruda played solos by Spohr, and was allied with Madame Arlberg Néruda and Herr F. Néruda in two sketches by Schumann, for two violins and violoncello. Herr Halle played Beethoven's Sonata in *c*, Op. 109, and four pieces by Bach, a kind of mixed illustration of the composer's sonata school. Schumann's piano and string Quintet in *c* flat, Op. 44, ended the programme.

A clever youth, Master Henry Walker, had a pianoforte recital in St. James's Hall last Monday, with the aid of Mlle. Castellan, violin, and Herr Halle, piano. The performance of Beethoven's Sonata Appassionata, Op. 57, by the juvenile pianist was his most remarkable display.

Signor Alfonso Rendano, the young Italian pianist, at his pianoforte recital on the 30th ult.,

illustrated the ancient masters—Lulli, Martini, Scarlatti, and other successors, Bach, Beethoven, Mozart, Mendelssohn, Schumann, and Chopin—with much technical skill, and showed no ordinary appreciation of the various styles of the masters he interpreted.

Handel's 'Acis and Galatea' was performed by the Welsh Choral Union on the 28th ult., with Mr. John Thomas as conductor. The solo parts were sung by Miss E. Wynne, Messrs. Guy, Howells, and Lewis Thomas.

The students of the Royal Academy of Music had an Evening Concert on the 1st inst., under the direction of Mr. Walter Macfarren.

Amongst other Concerts and Matinées have been those of Madame Cellini, Miss Bellamy, Mr. J. Welch, Mr. Welby Wallace, Mlle. Dumas, Mr. Sprenger, Madame Romanova, and Mlle. Sedlatzek, besides the fifth meeting of the Schubert Society, and the first concert of the Musical Artists' Society.

Musical Gossip.

THE concerts of the orchestral associations come to a close next Monday with the eighth programme of the Philharmonic Society, which will, on that evening, complete its sixty-third season.

At the Crystal Palace, on the 29th, the English adaptation of Auber's 'Crown Diamonds' was performed with Madame Blanche Cole as *prima donna*. On the 1st of July, the competitions connected with the National Music Meetings commenced. There will be trials this day (July the 3rd), and on the 6th and 8th. The prizes will be distributed on the 10th, when the winners of the prizes will give a concert.

ENGLISH ballad opera will be commenced at the Crystal Palace on the 6th inst., with Miss Blanche Cole and Mr. Sims Reeves in the 'Waterman.'

THERE will be an Italian Opera Concert this afternoon (Saturday) at the Royal Albert Hall, at which Mesdames Tietjens, Nilsson, Varesi, Marie Roze, Trebelli-Bettini, and other artists of Her Majesty's Opera, will sing.

At the Conference held on the 24th ult. at the Mansion House, the Lord Mayor in the chair, a Committee was nominated to organize a public meeting in the City, to consider the best mode of founding scholarships for the National Training School of Music. Sir Henry Cole stated that 300 scholarships at 40*l.* per annum would place the institution on the same basis as the Conservatoire of Paris, but, to start the scheme, 50 to 100 would suffice for the first year. Active co-operation was promised by the Wardens of many guilds, and masters of the city school, Christ's Hospital, &c.

M. OFFENBACH's 'Geneviève de Brabant' will be performed this day at the Gaiety Theatre, for the return of Miss Emily Soldene from her Transatlantic trip. As a set-off to *opéra bouffe*, there will be Auber's 'Fra Diavolo' in the evening, with M. Tournié.

WORKS by English composers play a considerable part in the prospectus of the Norwich Musical Festival to be held during the third week of next September. There will be Sir W. S. Bennett's sacred cantata, 'The Woman of Samaria'; a selection from Pierson's 'Jerusalem'; the Nocturne and March from Mr. F. H. Cowen's 'Joan of Arc'; Mr. G. A. Macfarren's Festival Overture; and a new cantata, 'David and Jonathan,' by Mr. Sullivan. In addition to these compositions, the dramatic cantata by Signor Randegger, 'Fridolin,' one of the real successes at the Birmingham Festival, and Sir Julius Benedict's 'Legend of St. Cecilia,' the words by the late Mr. Chorley, are to be performed. We hope, however, that the whole of the new Symphony in *c*, by Sir J. Benedict, may be given, and not a section only, as is announced. Surely the composer will have time to complete the work before the meeting in the autumn. There is no other festival in England this year but the Norwich one.

At Mr. Turle's own request, the Dean and Chapter of Westminster have expressed their willingness to relieve him of all active duties by the appointment of a permanent deputy. Mr. Turle still retains his posts of organist and master of the choristers, to which he was appointed in 1831 by Dean Ireland. At the Royal Musical Festival, held in Westminster Abbey for four days in 1834, with the late Sir George Smart as conductor, there were seven organists, namely, Messrs. Attwood, Adams, H. R. Bishop, Crotch, Knvyett, Novello, and Turle; and the last-mentioned Professor is the only survivor. The Earl of Mount-Edgumbe, in his 'Musical Reminiscences' of 1834, praised the playing of Mr. Turle, but the noble amateur made a mistake in specifying the Abbey organ, which was not used, as the instrument played by the seven organists was built expressly for the festival by the late Mr. Gray.

It is stated that the foundation-stone of the new National Opera-house, on the Thames Embankment, will be laid before the close of the season. Her Majesty's Opera will be open for some nights after Covent Garden. At the latter house there will be Promenade Concerts from September to December, when pantomime will be given.

M. LECOCO's 'Fille de Madame Angot' was revived at the Criterion Theatre last Tuesday, with the original cast of Brussels, M. Mario-Widmer excepted.

HERR OTTO REINIGER, the violinist, will give a concert on the 8th inst. Mr. Brinley Richards's Matinée will be on the 5th.

In September, Mr. Karl Rosa will commence his season of British opera at the Princess's Theatre. He proposes to present either 'Lohengrin' or 'Tannhäuser' in English.

At last M. Mermet's setting of 'Jeanne d'Arc' as a five-act opera has a fair chance of being produced, for the rehearsals have commenced. Mdlle. Krauss will be the Maid of Orleans. It may be remembered that the preparations for this work were far advanced at the old Opera-house in the Rue Le Pelletier, and that scenery, decorations, &c., were destroyed by the fire.

THE last rumour about the Salle Ventadour is that there is a chance of the old Italian Opera-house being devoted to its primitive purpose and being turned into a Théâtre Lyrique, under the joint direction of M. Bagier and of M. Arsène Houssaye, ex-Director of the Comédie Française. The scheme of MM. Strakosch and Merelli to re-install the Italian Opera has fallen to the ground. It is expected that the subvention of 4,000*l.* for this lyric establishment, to be devoted to French operas only, will be renewed.

It is given out in Vienna that Herr Jauner, the new Director of the Imperial Opera-house, has arranged with the Impresario, Signor Merelli, a series of Italian operas during the months of March and April, 1876, and that engagements have been effected with Madame Adelina Patti, Madame Pauline Lucca, M. Capoul, M. Nicolas (Signor Nicolini), the baritone, Señor Padilla, and the basso, M. Jamet. Madame Nilsson will appear first this winter, and sing in German in 'Hamlet' and 'Faust.'

SIGNOR AUTERI-MANZOCCHI has been successful at the Teatro Dal Verme in Milan, with his new opera, 'Dolorès.' Signor Auteri is a Sicilian, and is very young. His mother was a vocalist. Madame Galetti was the *prima donna* in the new work, the orchestration of which, it is stated, is very clever.

M. BAILLOT, son of the famed violinist, writes that the Stradivarius of his father, with all his other instruments, remains in the hands of the family, so that the Leeds amateur has not bought this treasure.

DRAMA

Dramatic Gossip.

On Saturday last the regular season at the Haymarket closed with Mr. Buckstone's benefit. From the speech, which, in compliance with a custom now established, Mr. Buckstone delivered on that occasion, some interesting information is gleaned. The management of the theatre will in future rest in the hands of Mr. Sothorn, Mr. Buckstone himself remaining the lessee. Mr. J. S. Clarke will appear during the winter season, and will be followed by Mr. H. J. Byron, who will play in a piece of his own composition. Mr. Sothorn will shortly make his appearance in a new character. On Monday in the present week the house opened for an intercalary season, under the management of Mr. Edgar Bruce. The opening programme consisted of 'Brighton' and the 'Zoo,' with a cast differing very little from that with which those pieces have been given at the St. James's Theatre.

On Tuesday Mr. Irving performed Hamlet for the two hundredth time. It need scarcely be said that such a run is not only unprecedented, but unapproached. That it should have been obtained speaks highly for the acting and for the management, and shows how thoroughly revived is popular interest in the stage.

ONE after another the theatres are closing their doors. Performances are this week suspended at the Lyceum and the Globe, while the Princess's is keeping open for the purpose of giving representations for the benefit of the sufferers by the Garonne inundations. The entire proceeds of the 170th Gaiety Matinée on Saturday Morning, July 10, will be devoted to the relief of the sufferers from the floods.

A NEW ballet, entitled 'Cupid in Arcadia,' has been played at the Alhambra Theatre.

'JEANNE DUBARRY' has been withdrawn from the Charing Cross Theatre, and replaced by the 'Young Widow,' and a ballet called 'Le Gandin,' supported by the Espinosa troupe.

MDLLE BEATRICE is playing at country theatres in a version of the 'Monsieur Adolphe' of M. Dumas fils.

M. OFFENBACH's management of the Gaité has been short and not too successful, and the control is now handed over to M. Albert Vizzentini, formerly *chef d'orchestre*. The new manager takes upon his own shoulders the responsibility of M. Offenbach's engagements and all forthcoming novelties, among which are 'Le Voyage à la Lune' of MM. Leterrier, Vanloo, and Mortier, with music by M. Offenbach; 'Don Quichotte,' by M. Sardou; 'Le Chat Botté,' a *féerie*, and 'Le Cheveu du Diable,' a scientific piece of MM. Cadol and Koning.

'LA DAME AUX LILAS BLANCS,' a new comedy of Madame Figuiet, has been received at the Vaudeville.

MISCELLANEA

Cocker's Arithmetic.—In reference to the notice from Mr. G. Potter respecting 'Cocker's Arithmetic' in the *Athenæum* of June 5, I may mention that I have a copy of the thirtieth edition, which was printed in 1712 at The Three Bibles on London Bridge, so that the "forty-third" edition cannot have been printed in 1677, as his notice seems to imply. The error or misunderstanding doubtless arises from the work having been first printed in 1677, and a notice appearing on the title-page, "Licensed Sep. 3, 1677. Roger L'Estrange." This appears immediately above the printer's name, address, and date. The work contains an address to the "Courteous Reader," signed John Collins, November 27th, 1677, evidently taken from the first edition.

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